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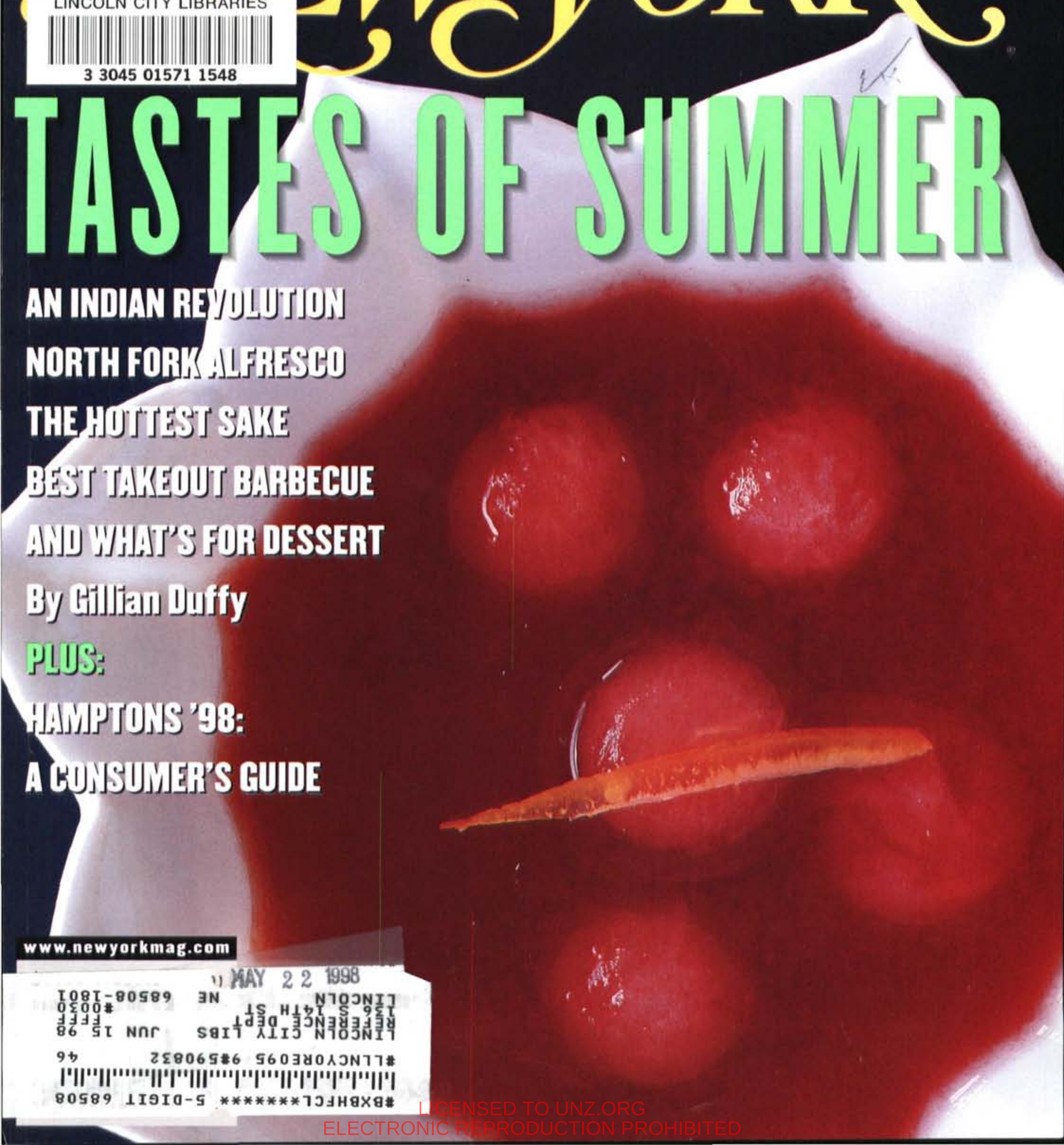

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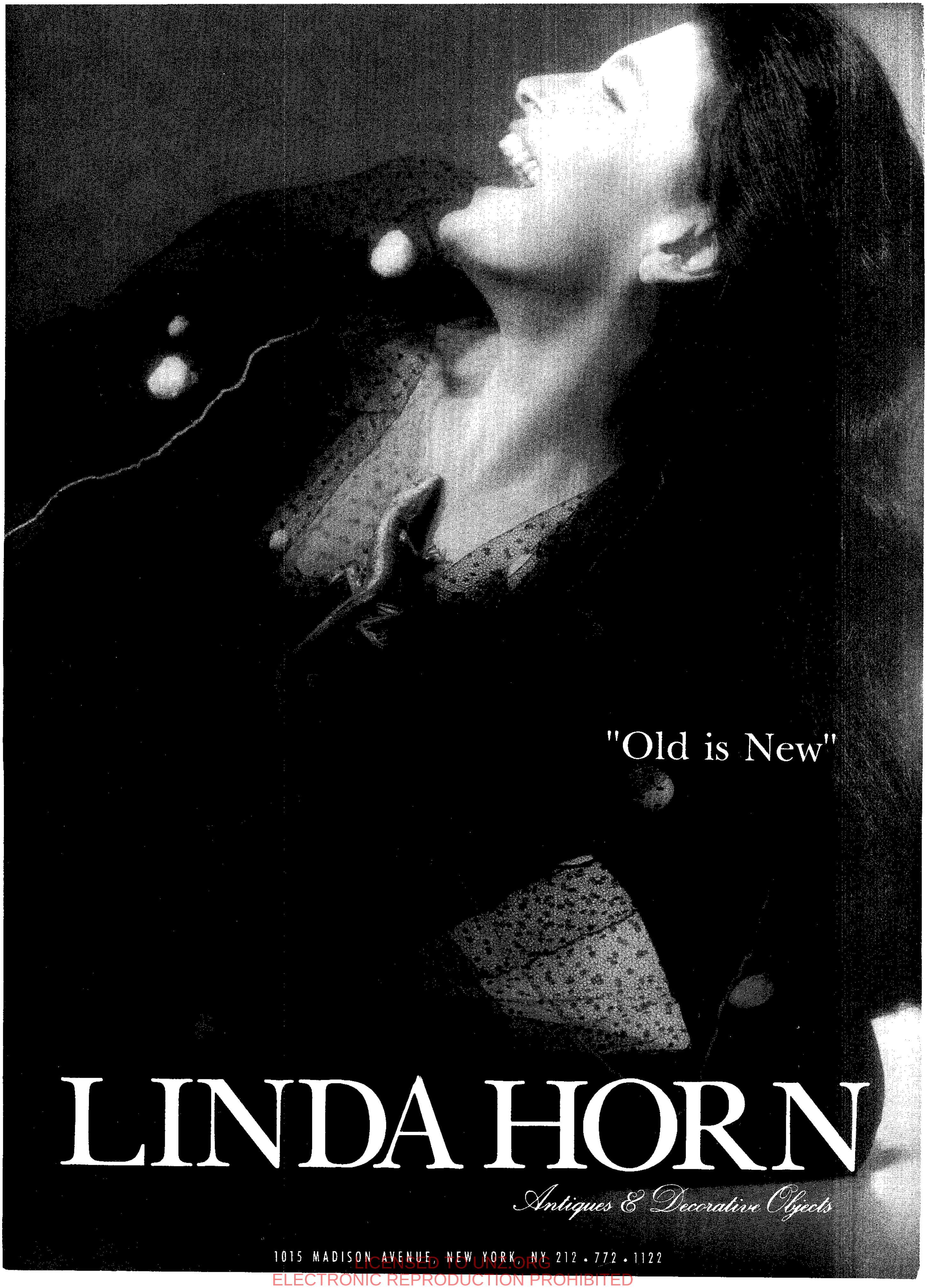
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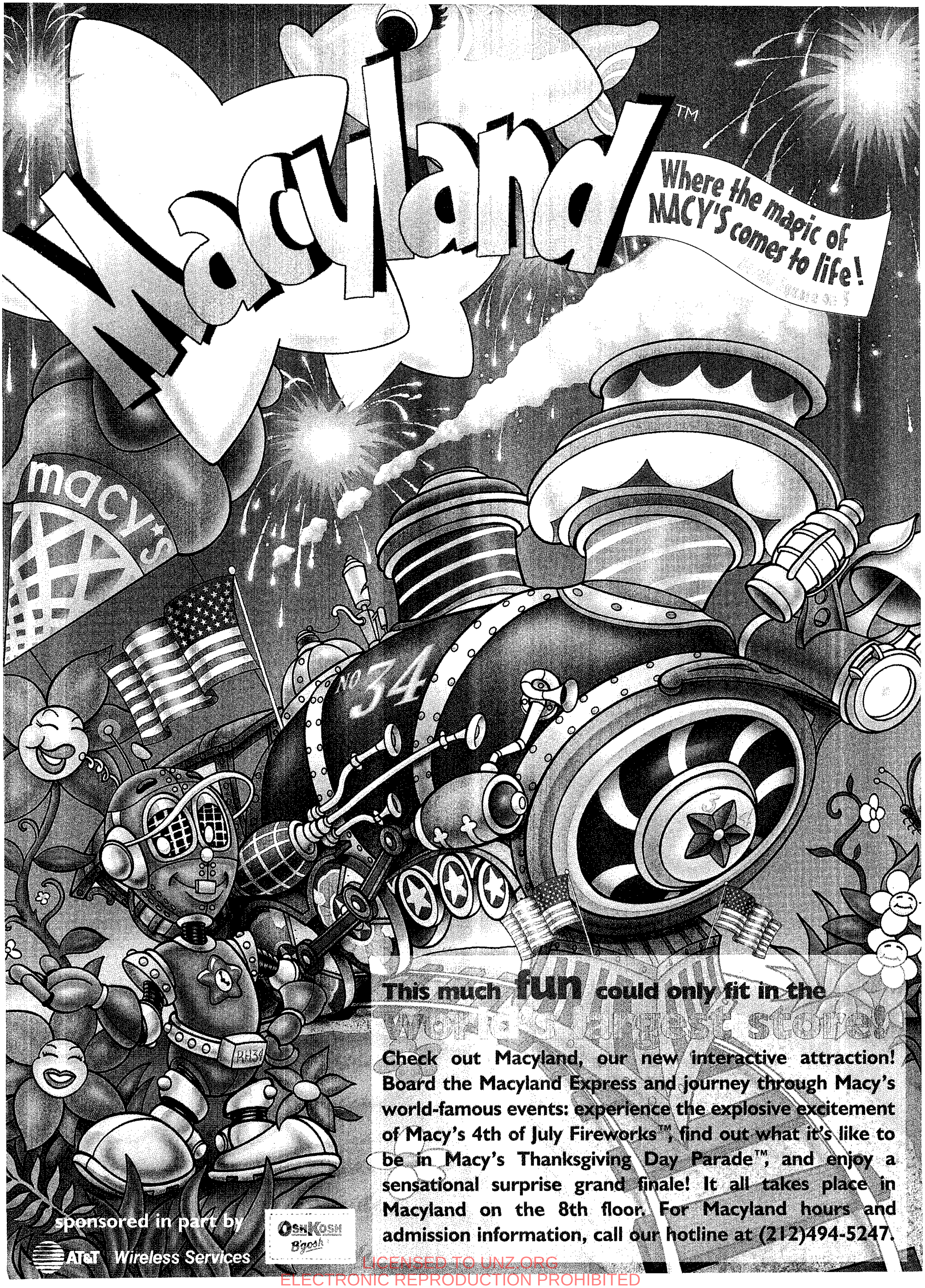
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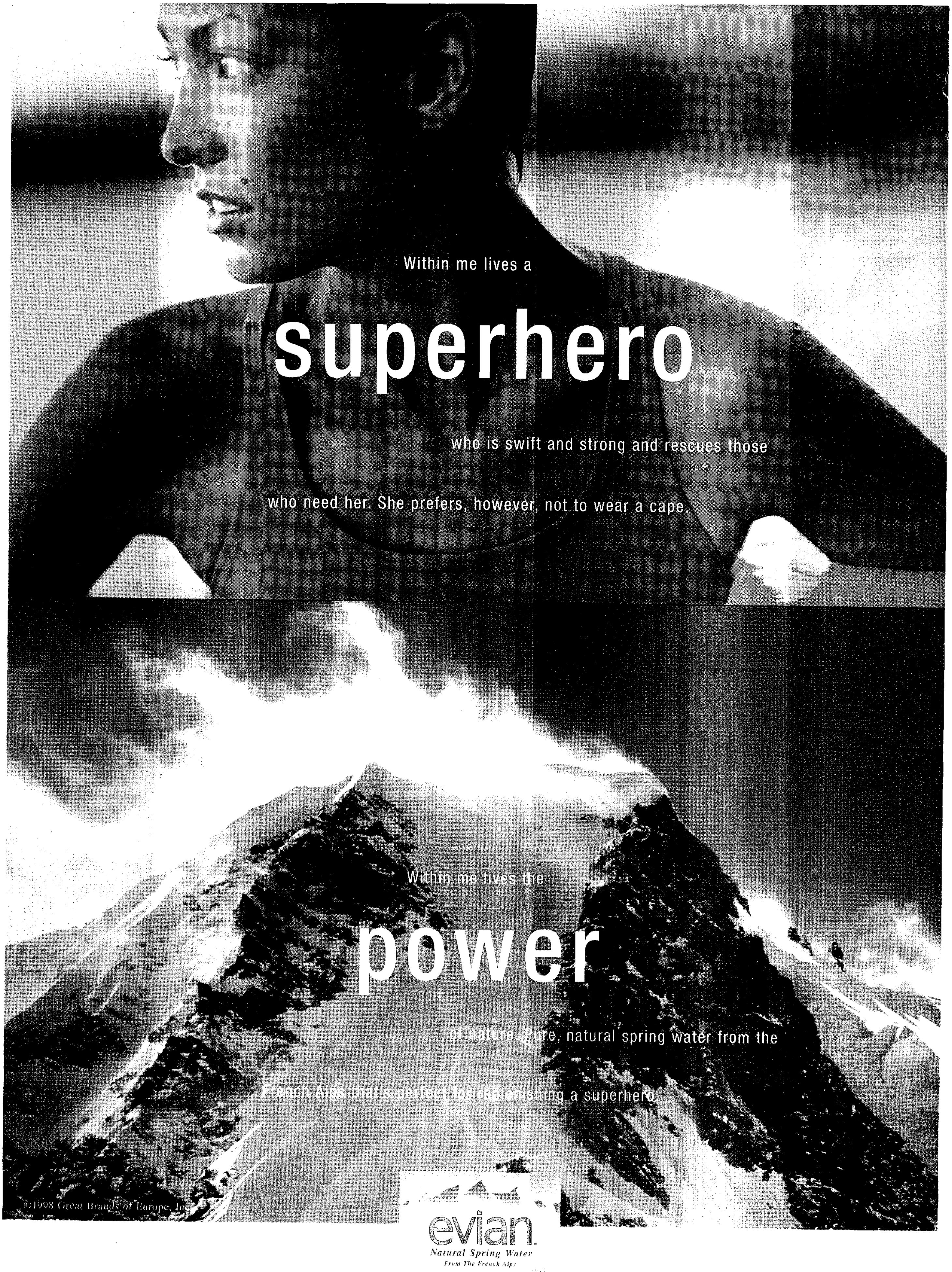

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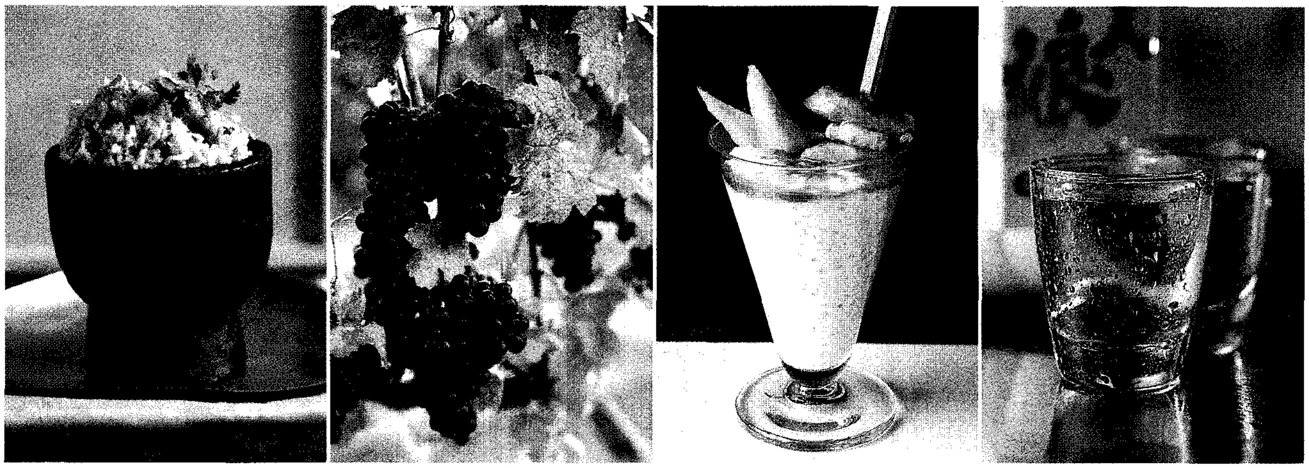

Photographs: left to right, Maria Robledo; Gentl & Hyers; Dana Gallagher; Jens Mortensen.

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BY GILLIAN DUFFY

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MAY 25, 1998—VOL. 31, NO. 20. Periodicals postage paid at New York, New York, and additional mailing offices. Editorial and business offices: 212-508-0700. **POSTMASTER:** Send address changes to *New York*, Box 54661, Boulder, Colorado 80322-4661. Subscription rates in the U.S. and possessions: 50 issues, $42. **For subscription assistance, write Joseph Oliver, *New York* Magazine, Subscription Department, Box 54661, Boulder, Colorado 80322-4661. Or call (800) 678-0900 or (212) 447-4749.** Printed in the U.S.A.

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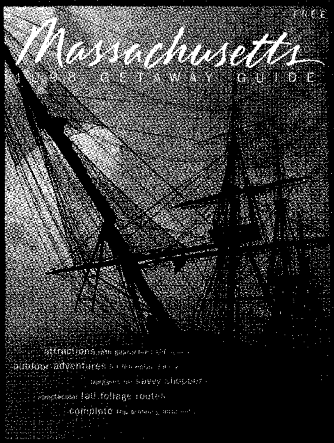

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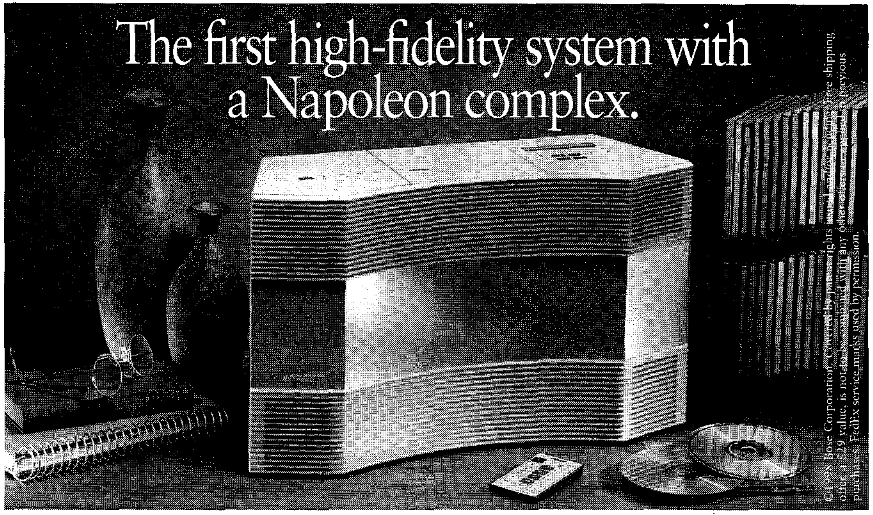

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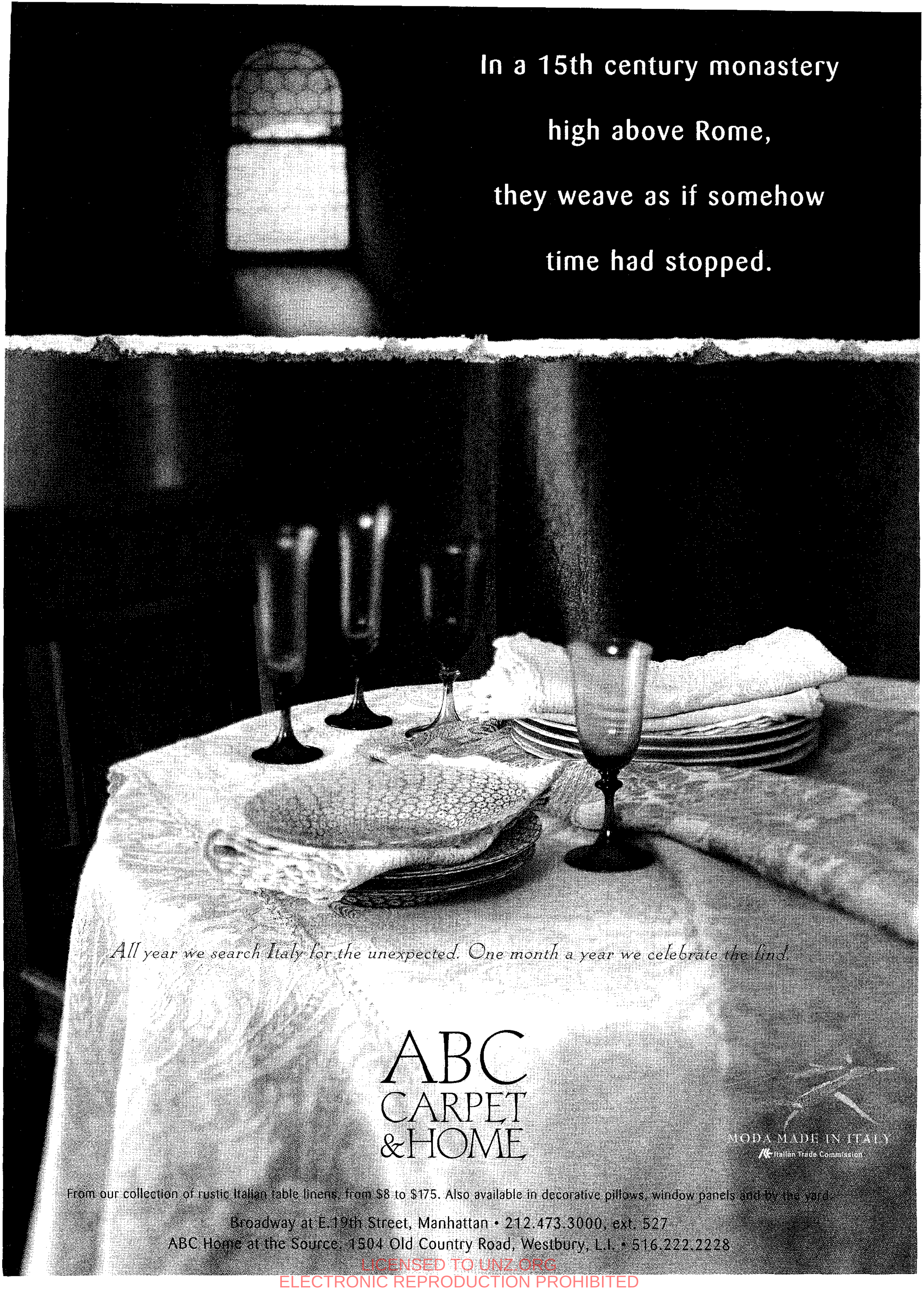
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The Paintings of
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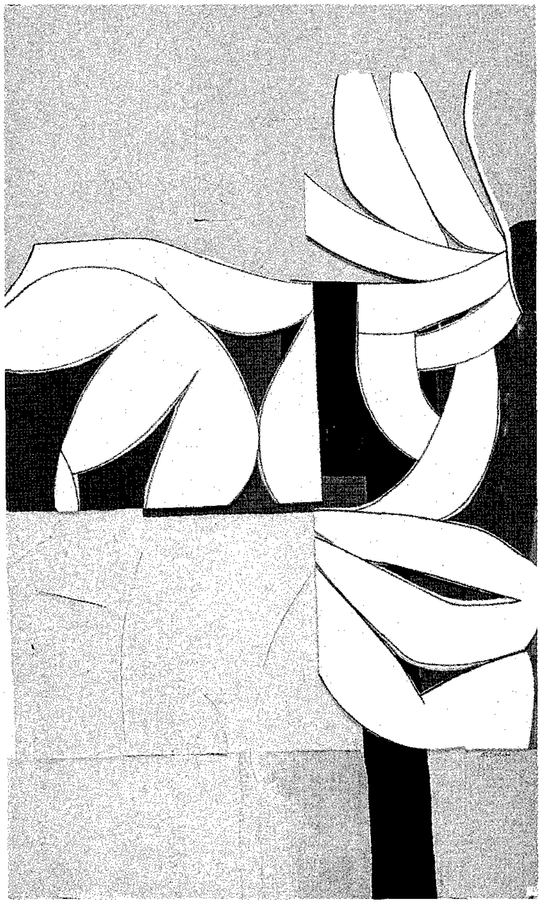

Judith Rothschild, *Bathers IV*, 1977

An Artist's Search

May 19–
September 6

Luminous abstractions. Landscapes saturated with color. Relief paintings whose abstract and figurative elements combine in unexpected ways. Thirty-one rarely seen paintings chronicle the five-decade-long career of 20th-century American artist Judith Rothschild.

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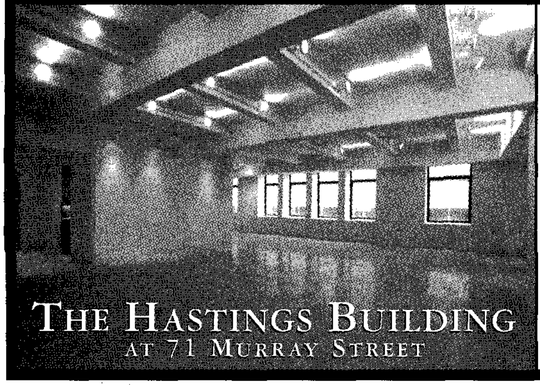

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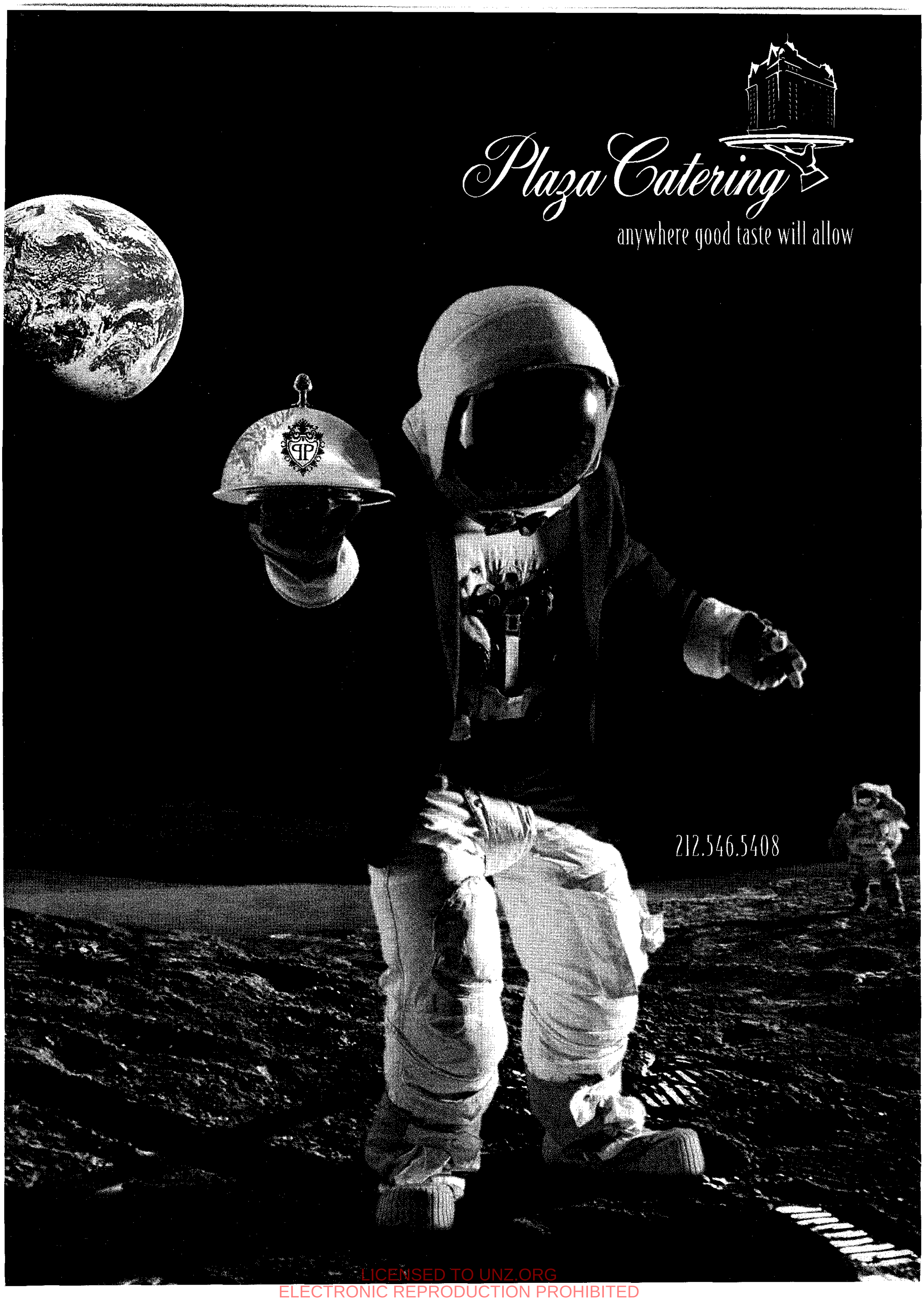

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Whose Zoo?

Reintroducing Jerry Seinfeld to New York life; how to make the Financial District fashionable.

AS A COALITION OF NEIGHBORHOOD organizations dedicated to protecting the quality of life in Greenwich Village, we are dismayed with Jerry Seinfeld's remark in the 30th Anniversary Issue [April 6] that our community is "kind of a zoo. And I like to go to the zoo." Tourists, film crews, and revelers who behave in our streets in ways they never would in their own often make peace and quiet a soap-bubble dream for those of us who live here. We are the keepers of more history (architectural, literary, artistic) per square foot than the residents of any other neighborhood in the world. We hope Mr. Seinfeld will take us up on our offer of an educational tour.

Elsewhere in that issue, Woody Allen refers to the Village with more insight when he says "a million interesting stories are occurring . . . in those redbrick houses on Bank Street." 'Tis true, Mr. Allen, you'd be amazed. We'll tell you some of them, but not all.

Marilyn Dorato
Secretary
Greenwich Village Block Associations
MANHATTAN

Broadway's Boy

WHY SUCH NASTY GLEE FROM JEREMY GERARD at the problems at Livent and, more particularly, Garth Drabinsky's "tumble" ["The Culture Business: Flop Sweat," April 27]? And why the gratuitous jabs at *Ragtime*? Drabinsky does indeed have problems. Which is a pity, because he has proved that he wants to bring us good theater and that he's willing to take risks to do it.

Which brings us to *Ragtime*. Mr. Gerard dismisses this wonderful production as a "bore." Granted, theatrical taste is personal, but I've seen the show more than once and have never been anywhere near bored. I want the pleasure of seeing more *Ragtimes*, and, whatever financial problems have overtaken Livent, I'm still grateful to those who try.

Wallace S. Nathan
MANHATTAN

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A New Neighborhood

WHAT'S IN A NAME? THAT WHICH WE CALL a rose by any other name would smell as sweet. The Giuliani administration's "Plan for the Revitalization of Lower Manhattan" needs a little something more: a hip new sobriquet for those oft-forgotten streets south of City Hall ["Cityscape: Rudy's Secret Plans," by Karrie Jacobs, May 4]. In the tradition of TriBeCa and SoHo, how about LoMa: "Lo"-wer "Ma"-nhattan?

If the area is designated as the Financial District, it will continue to be only that. The diversification of Manhattan's last frontier is a great idea, and Giuliani should do everything in his power to encourage residential growth. Soon LoMa will have cafés, boutiques, and hot new restaurants to rival any of those uptown near Canal and Houston.

Phyllis Stinson
MANHATTAN

Street Life

FORTY-EIGHT HOURS AFTER I READ YOUR "Gotham" item on Ben Treuhaft, the anti-Cuban-embargo activist ["Bay of Pianos," by Jason Kersten, April 27], I noticed that both BROTHERS TO THE RESCUE CORNER signs at 38th Street and Lexington Avenue had been sprayed over with red paint. The next morning, the signs had been replaced; even the misspelling of *esquina* had been corrected.

I've been trying for years to get the city to put a traffic cop at the intersection a block away to control the cars that pour out of the Midtown Tunnel, make their way up 37th Street, block the intersection at Lexington, and back up traffic for blocks. And yet literally overnight, the city accommodates a group of Castro-hating Cubans who have created a nuisance at the intersection for more than twenty years and have even bombed the neighborhood twice. Ben Treuhaft is my hero.

Michael Luther
MANHATTAN

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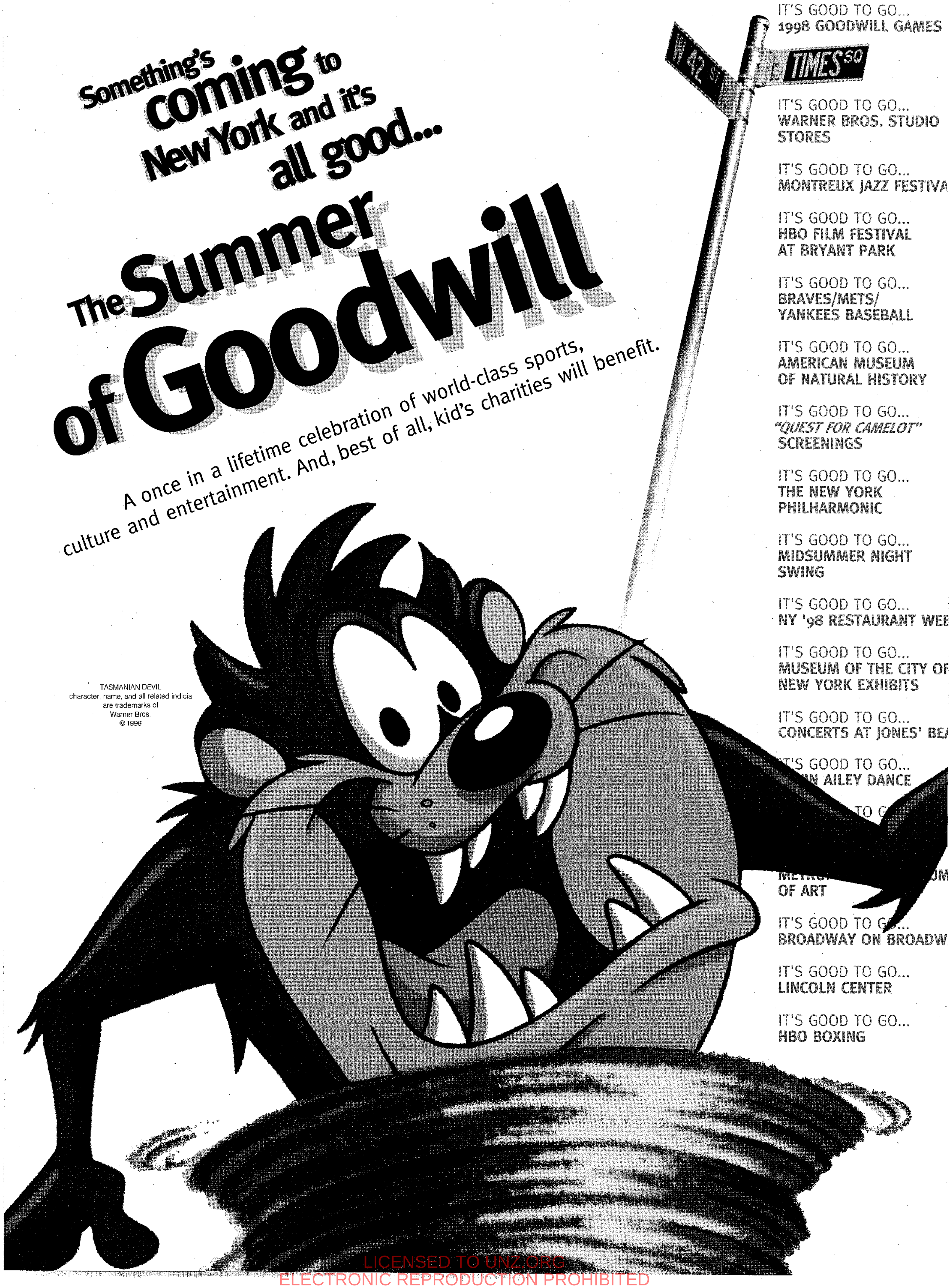

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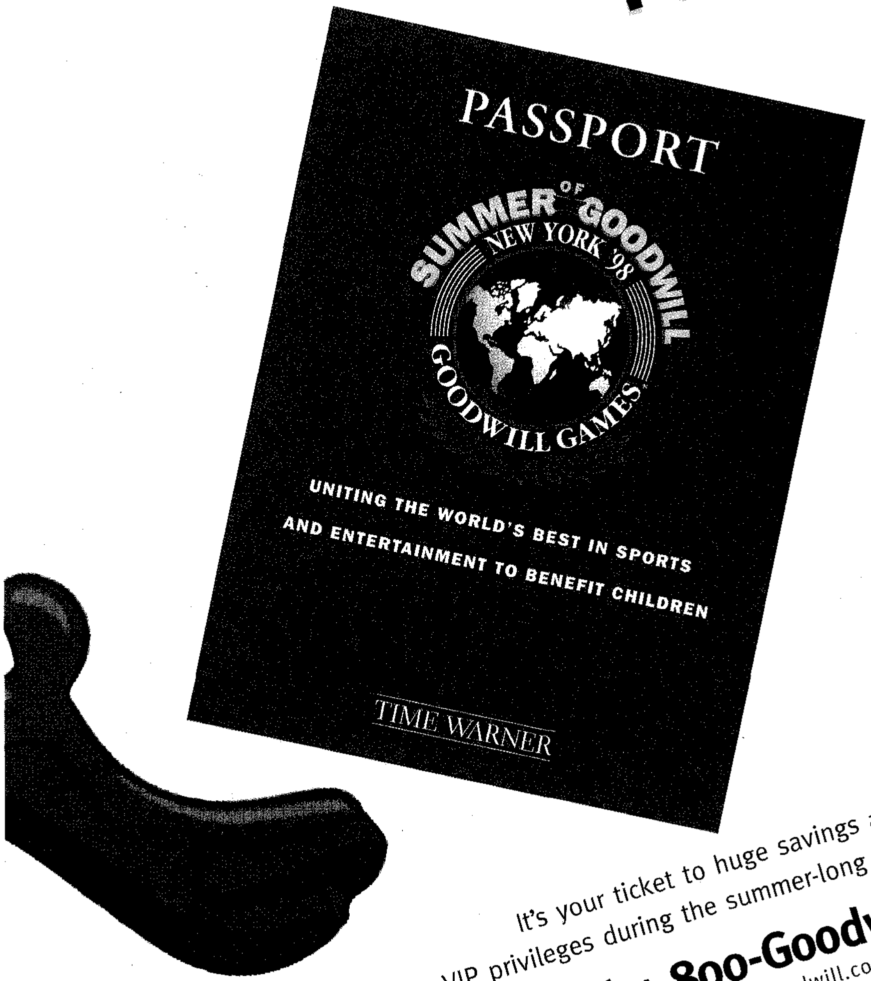
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BY BETH LANDMAN KEIL AND DEBORAH MITCHELL

INTELLIGENCER

MIAMI NOW A TOWN FOR FOUR SEASONS

It looks like Miami is finally turning into a booming metropolis. Until the Delano came along, the town's no-frills hostelries were strong on Deco charm but weak on room service or high-end amenities (forget about advanced telecommunications). But a giant Loews is now under construction, and spokespeople for the Ritz-Carlton and the Four Seasons confirm that last week both hotels submitted plans to the city for high-end luxury hotels. Industry sources say that Hyatt also has plans to take over the Seville Beach Hotel, on Collins Avenue. Millennium Partners, which would develop the Four Seasons, plans a 250-room structure at Brickell Avenue, with an adjoining spa-and-fitness center, while Ritz-Carlton proposes a conversion of the Delido on South Beach into a 380-room hotel with a 13,000-square-foot spa-and-fitness center, two restaurants, and a private concierge floor. Is **Ian Schrager** worried about competition for the Delano? "The growth is fantastic," says Schrager, who thinks there's plenty of room for all the new hotels. "Miami is turning from a resort town into an international gateway to South America."

LEO'S IMAGINARY PLAYMATE: VANESSA

Those heartbroken teenagers shouldn't be too envious of **Vanessa Haydon,** the model who was seen at a party or two with **Leonardo DiCaprio** and was quickly crowned his new girlfriend. While fashion industry sources say her career is suddenly soaring, her relationship with the young titan is not necessarily the stuff dreams are made of. Says a family friend of hers, "They're sort of friends, but she's been complaining that he never calls her." And at a recent dinner at BondSt, the young actor all but ignored Haydon and exited the restaurant while she was still sitting at a table chatting about how good it is "that Leo's found someone to hang out with who is down-to-earth." When she saw him walk out the door, she quickly jumped up and followed. A source close to the situation puts it succinctly: "There is no Leo and Vanessa. There never was a Leo and Vanessa, and there never will be."

Vanessa Haydon:
Titanic myth

A TRULY CAPTIVE AUDIENCE?

If those studio-audience members you hear cheering and laughing on sitcoms and talk shows sometimes strike you as a little off, you may be onto something: Some of them come directly from prisons and halfway houses, according to Los Angeles television insiders. "Where else would you look to find large groups of people who aren't working during the day?" says one audience supervisor. "In L.A., there are about 80 or 90 shows that require an audience. That's 80 or 90 times a couple of hundred." One writer on a top show says that he spotted a prison bus being directed to the audience area of the show *Vibe*. A group coordinator at Audiences Unlimited, which provides studio guests for *Vibe, Kenan & Kel,* and *Saved by the Bell* among others, admits that the company pays recruiters to find the coveted crowds but claims no knowledge of the prisoners. "We do use people from rehab," he concedes. "They're almost ready to go out in society again. And they do go through metal detectors."

Bryant Gumbel:
Keep on ticking

GUMBEL: NOT THE FINEST HOUR

Will **Bryant Gumbel** make time for *60 Minutes*? **Les Moonves,** the CEO of CBS Television, is reportedly intent on adding a second *60 Minutes* program during weeknight prime time and would like Gumbel to join the start-up should it launch. Apparently, that's not Gumbel's idea of a good time: The mercurial host isn't keen on having to share the limelight, "especially with a second-string team on a night without **Mike Wallace** and company," according to a source on the set of Gumbel's current news-magazine show, *Public Eye*. But with *Public Eye* getting a regular shiner in the weekly Nielsens (it's currently in a dead heat with *Soul Man*), a CBS source says Gumbel will have little choice but to sign on if the second night reaches the airwaves. Gumbel, the Tiffany network's $5 million man, must comply (and it looks like he would) or risk getting bought out of his generous contract, according to the insider. A CBS spokesperson dismisses the scenario: "The derogatory gossip about Bryant is completely false," she says. "Anyone who says otherwise is lying."

GEORGE THROUGH LOOKING AT GLASS

Has **Stephen Glass** struck again? After news broke that Glass, a 25-year-old writer and associate editor at *The New Republic,* had completely fabricated a story for that publication, other magazines with whom Glass held free

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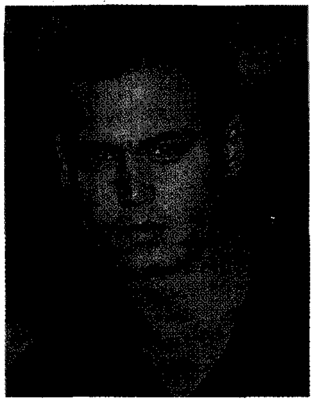
WITH BRADEN KEIL
Deborah Mitchell is on vacation.

Photographs: top, Globe Photos/The Wilhelmina Catalog; middle, Gregory Pace/Sygma.



Johnny:
Depp perception

JOHNNY'S LESS-THAN-HASTY DEPARTURE

Getting into the role of gonzo journalist **Hunter Thompson** doesn't seem to have exorcised **Johnny Depp's** temper. The passionate actor, who stars as Thompson's alter ego Raoul Duke in the newly released *Fear and Loathing in Las Vegas*, was recently escorted out of the TriBeCa club Shine after refusing to leave at 6 A.M., when staff attempted to close the place. "Johnny was there with some friends. There was a lot of pushing and guys acting tough," reports one observer. According to nightlife insiders, Depp was asked never to return, but after his reps did some heavy cajoling, management took him off the persona non grata list. Shine owner **Marcus Linial** offered a "no comment" on the incident. Depp could not be reached for comment.

Stella McCartney:
Fur Mom

lance contracts began nervously checking their old Glass stories. But *George* had no choice: A Glass-authored piece had already gone to the printers and will hit the stands in next month's issue. A *George* source who declined to discuss the specific subject of the piece says that the approximately 250-word article, part of a package on "Fascinating Men in Politics," "has been rechecked and appears to be accurate and truthful." A spokesperson for the political magazine says that all of Glass's past work is "in the process of being checked over very, very carefully," but adds that his contract with the magazine has been terminated.

CHERYL MEDITATES; STELLA ADVOCATES

MODEL BRIDE: Maybe the fourth time will be the charm. Seventies supermodel **Cheryl Tiegs** is getting ready to give matrimony another try, even after the sad breakup of her marriage to **Tony Peck,** son of actor **Gregory Peck.** That marriage ended amid allegations of Peck's drug abuse, which may explain why this time Tiegs is going the spiritual route: Her fiancé is Los Angeles yoga-and-meditation guru **Rod Stryker.** Stryker is the co-owner of Yogatopia, a mecca for yoga-addicted celebrities like **Meg Ryan** and **Julia Roberts.** A publicist for Tiegs confirms the engagement and says the couple are "delighted to be together," but declined to comment on whether a wedding was imminent.

LINDA'S LEGACY: The memory of the late Linda McCartney won't just be living on in the songs written by her husband, **Paul.** During the upcoming Fur Fashion Week, the couple's youngest daughter, **Stella McCartney,** designer of the French fashion label Chloé, will be releasing her first work since her mother's death—but it's not a line of clothing. McCartney is narrating a five-minute graphic anti-fur video for People for the Ethical Treatment of Animals, one of Linda's favorite causes, to be shown as a protest outside the buildings hosting the two-day-long event. Says McCartney with some understatement, "Both my parents taught me not to ignore cruelty to animals."

Cheryl Tiegs:
Home stretch

DIANA'S DIG: Diana Ross has been getting in touch with her roots lately—or at least with those of her in-laws. Ms. Ross recently attended a bash for the Educational Alliance, an agency of the United Jewish Appeal that offers, among other things, rehabilitation for people struggling with drug addiction. Ross, impressed by the Alliance, asked the event's co-chairwoman, **Victoria Goldman,** "Why haven't I heard about this program before?" Replied Goldman, "Originally, the Alliance was established by Jewish old boys." To which Ross, whose spouse is Norwegian shipping magnate **Arne Ness,** replied, "Don't you know my husband's last name? I'm *married* to one!"

Additional reporting by Kate Coyne.

A BLESSED EVENT FOR "PAGE SIX"

Talk about attitude. Moomba, the restaurant/club of the moment with the Aboriginal name that roughly means "let's party," decided to get tough instead, booting out the media-heavy participants of a recent baby shower, including the expectant mother. **Jeane MacIntosh,** the eight-months-pregnant gossipeuse of the *Post*'s "Page Six," was being fêted by 35 of her friends and co-workers in the upstairs lounge when staff members announced that at 10 P.M. the group would have to leave the exclusive area to make room for other customers. Not long after that, just as a male guest began doing a striptease, the lively crowd was herded out of the lounge and ushered into the downstairs bar, where, the guests say, the staff got hostile. "I was just having a conversation, and I was snippily told to keep my voice down. We were scolded like schoolkids," reports *Post* reporter **Mara Mornell.** The scene went downhill from there, with several mini-skirmishes igniting between the Moomba staff and the guests, until finally, says a female partier, she lost control and slapped a member of Moomba's crew across her kisser. Claims the hostess in charge: "At one point, a guy who was really drunk got down on all fours and started howling. It looked like he was going to attack me. I said, 'This is the last straw. All of you—out.' " The baby-showerers then poured out onto the street and into a friendlier saloon. Says guest of honor MacIntosh, who remained sober, "It wasn't like we were throwing things and dancing on the tabletops." Proclaims her boss **Richard Johnson,** "I kept my clothes on and didn't hit anybody."

Photographs: clockwise from top left, Fitzroy Barrett/Globe Photos; Eamon McCabe/Camera Press/Retna; Gregory Pace/Sygma.

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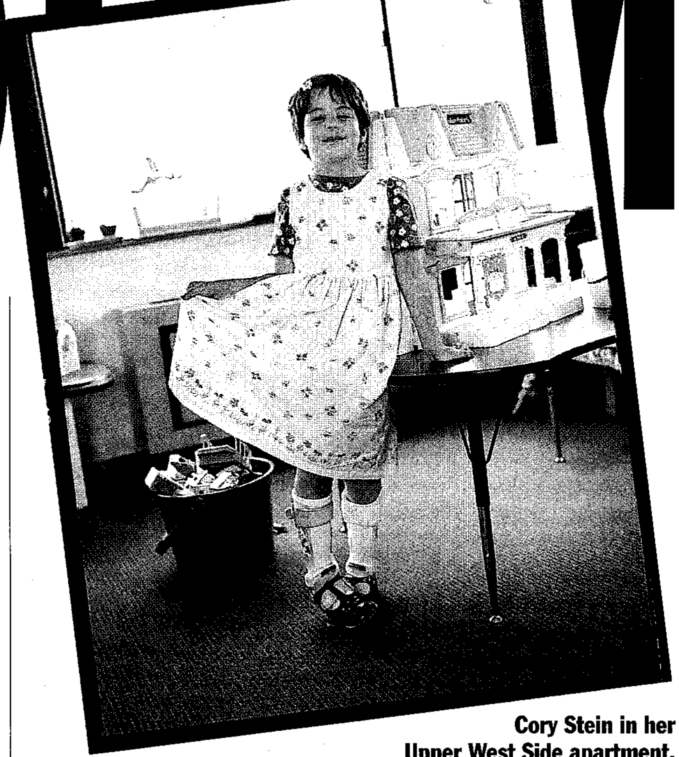


Cory Stein in her Upper West Side apartment.

Class Action

Can private schools refuse disabled kids?

IN HER BEDROOM ON THE UPper West Side, 5-year-old Cory Stein puts on a puppet show. Though she promised *Sleeping Beauty*, it turns out to be a dramatization of how she was expelled from the 92nd Street Y nursery school.

Cory suffers from a neuromuscular disorder that requires her to wear leg braces. For two years, she had little trouble keeping up with her classmates at the Y, which her older brothers had also attended. *Sesame Street* had even arranged to film her class as an example of how disabled children can be successfully mainstreamed in a private academic setting. But in court papers filed last December, the Steins allege that just as Cory entered her third year, she was denied adequate care, shouted at, forced to participate in activities that aggravated her condition, and finally expelled. The school, which had earlier helped the Steins obtain public funding for an in-class health aide, denies the charges and contends that the Steins' demands had become unreasonable—and that when school officials refused to comply, Stanley Stein notified them by phone on October 31 that he was withdrawing Cory.

Every year, private nursery schools weed out students they deem to be problematic—some who have behavior issues, some who have physical disabilities greater than the school is willing to accommodate. (Unlike public institutions, private schools are not legally required to admit disabled students.) In Cory's case, however, the process did not go smoothly. In order, they say, to keep Cory from being blacklisted at other schools, the Steins took the extraordinary measure of retaining a P.R. firm, firing off a barrage of negative press releases about the school, and even setting up a Website, at www.92styabuse.com, to publicize their grievances. And they filed suit against the Y for $23 million.

The Steins allege that Cory's teacher—who declined to comment for this article—was unable to cope with their daughter's needs. "If she were a hyper child throwing things, that would be one thing," says Phyllis Warren, one of Cory's health aides. "But everybody wanted to be around her."

On November 5, when Caroline Stein pulled up to the school's front door with Cory, security guards barred them from entering the building. The Steins got a temporary restraining order to have Cory reinstated. That, they charge, is when the

(continued on page 20)

SPIN CYCLE

A WEEK IN THE LIFE OF P.R.

Make Hay While the Rain Pours

● "The rain has blessed us. All day long, we had calls from the airport; we were mad busy in the city too."
—*Jim Buonocore, dispatcher, Tel-Aviv car service*

● "Our classic-trench-coat and both our folding- and stick-umbrella business has been just sensational."
—*Eugenia Ulasewicz, president of Burberry's North America*

● "Our pansies got beaten down to nothing, but it's more traumatic for the gardener than the garden."
—*Mike Ruggiero, senior curator, New York Botanical Gardens*

● "Everyone on this job knows rain is a cop's best friend."
—*New York Police Department official*

● "Gorillas look depressed in the rain, so we bring them inside or they would just sit and mope."
—*Ed Spevak, assistant curator of mammals at the Bronx Zoo*

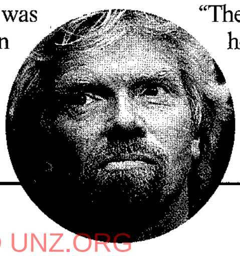
● "There were actually less people coming in. It's really strange. Today was extremely busy, and it was a beautiful day."
—*Dr. Carlos Ortiz, Bellevue Psychiatric Walk-in Clinic*

CAMEO

Extra Virgin

HAVING PUT ASIDE BALLOONING BUT NOT HIS ballooning ambitions, Richard Branson, the impish founder of the Virgin empire, was acting outrageous in Times Square—again. Early Tuesday morning, he was back in full-Barnum mode, driving an Army tank up Broadway to announce Virgin Cola's war (get it?) on Coke and Pepsi. The sheer pluck of his uphill assault—taking on two of the most deeply entrenched and profitable companies in the world—is too nutty not to admire. Doing it while surrounded by bikini-clad spokesmodels at the crack of dawn is too deranged not to applaud.

"The Virgin Cola is indescribable, really," he said. "We're handing out white flags to all the workers at Coke and Pepsi." But what of RC, the unreckoned third force in the cola wars? On this subject alone, he was silent.



Photographs: top, Erica Freudenstein; bottom, Richard Ellis/Sygma.

92nd St. Y *continued from page 19*

school began sabotaging Cory's applications for kindergarten, all of which were eventually rejected. The complaint they filed with the State Department of Education—accusing the school's psychologist of altering her assessment of Cory to make her undesirable to other schools—is pending; a prior complaint, filed with the Department of Health, was dismissed.

"The plaintiff's claims are completely without merit," the school says in a prepared statement. "The Y is confident that the court will recognize that fact and will wholly find in its favor." The Y also cited a "successful history of mainstreaming special-needs children." "The Y might have been within its rights to decline to enroll Cory," says Elissa Hutner, the Steins' attorney. "But once they enrolled her, they were required to accommodate her." And though Cory could attend the local public school, the Steins say it can't match the Y's excellent facilities. "We should have a choice," says Caroline Stein.

Cynthia Bing, head of the Parents' League School Advisory Service, notes that while independent schools are becoming more open to disabled children, "It's complicated. You don't want to get a family in the door and suddenly realize you're not going to serve them properly. That doesn't help anybody." Which may be why some educators, such as Gretchen Buchenholz, founder of the Merricat's Castle School (a well-known leader in mainstreaming), say that, with notable exceptions, private schools are still reluctant to take children with special needs.

The Steins, however, insist they're not out to overhaul the system, just to educate their child. "We're not saying they have to open the floodgates and accept every disabled child," Stanley Stein explains, "but we had an agreement with them regarding our daughter." Cory, meanwhile, is learning at home. "I'd like to go to Browning," she says, referring to the all-boys school her brothers now attend. But most of all, she whispers, "I'd like to be a Power Ranger."

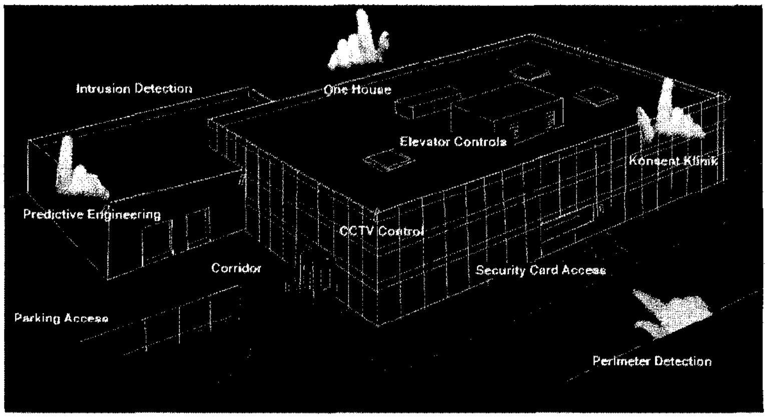
SARAH BERNARD

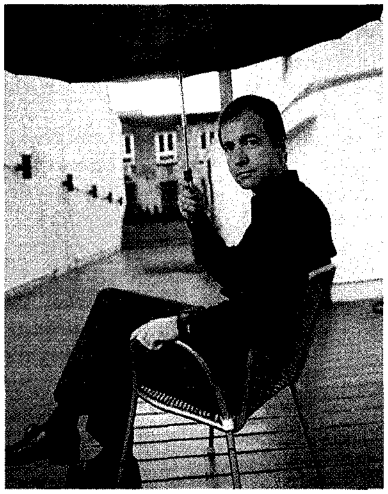
TECHNOLOGY

State of the Art

New York's getting a digital-art museum.

NEW YORK MAY BE THE world's capital of new media, but when it comes to online art, the city's museums are sorely lacking. They tend to regard their Websites as mere public-relations vehicles; the avowedly high-tech SoHo Guggenheim has presented only one show of digital artwork. Most recently, the city lost äda'web, the Internet's premier art site, to Minneapolis's Walker Art Center, which will make it a centerpiece of its new-media programming.





Left, John Johnson; above, *Securityland* by Julia Scher.

All this will be rectified, however, when construction begins on New York's own Digital Museum on far-west 21st Street. Ground breaks this July for a glass-walled 30,000-square-foot space that will house galleries, artists' studios, a library, and a theater to showcase Internet projects, film, special-effects, animation, photography, and electronic sculpture. (It will also rent 12,000 square feet of space to nonprofit organizations.) The whole thing is expected to launch, with several exhibitions, in the fall of 1999.

The mammoth project is the brainchild of John Johnson, an heir to the Johnson & Johnson fortune who twenty months ago founded New York's Filmmakers Collaborative. He describes the museum's mission as "supporting artists and educating audiences about the impact of new technologies on art and cinema. Isn't that the twenty-first century right around the corner?"

Unlike traditional art museums, digital museums tend to focus as much on the creative process as on its product. At this museum, that means artists will be working in well-equipped studios on the upper floors while visitors to the museums' public spaces and Website will interact with original multimedia works that can be experienced only on computers or other new media.

Johnson got the inspiration for this ambitious undertaking from the Johnson Atelier, a nonprofit organization that his father, Seward Johnson, runs for sculptors. "The lightbulb went off when I was thinking about digital issues in film during the summer of '96," he says, "and I realized that digital artists just don't have the resources that traditional sculptors do."

He assembled a board of directors that includes new-media figures like Gabrielle Shannon, editor of the online magazine *Urban Desires*, and the usual array of corporate officers, and quickly landed a couple of major grants from anonymous foundations, as well as technological contributions from Hewlett-Packard and Macromedia. And he hired David Mandl to design the place. "I went for the next-millennium look," Mandl says, noting that fitting in all the equipment was "like putting a big tomato in a little bitty can."

Whatever the final contents of that little can (the first year's shows will all be organized by guest curators), David Ross, the Whitney Museum's outgoing director, stresses the importance of projects like this one. "Artists have been involved early enough to affect the [digital] vocabulary. Museums must encourage artists and create art of the highest quality."

But for many working in the field, such as Susan Hoeltzel, director of the Lehman College Art Gallery, the question still remains, *What took so long?* Pointing to the example of Montreal's impressive digital museum, she says, "You look at places like CESAM starting up with public funding and money from Bell Canada, and you wonder how these flagging economies are doing it." Kathy Brew, the energetic director of Thundergulch, a fledgling digital-arts organization located in the Information Technology Building, forms the question even more directly: "It's the same-old same-old. Is the technology-driven boom ever going to trickle down to digital artists?"

ROBERT ATKINS

Digital image: courtesy of äda'web. Photograph by Steffen Thalemann.

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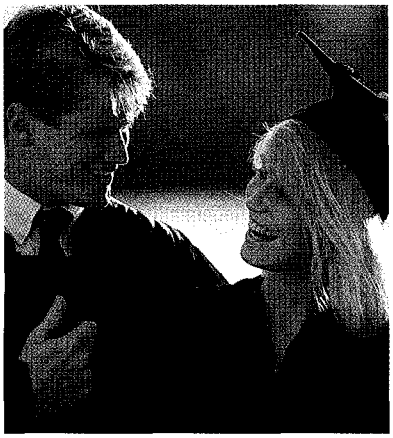

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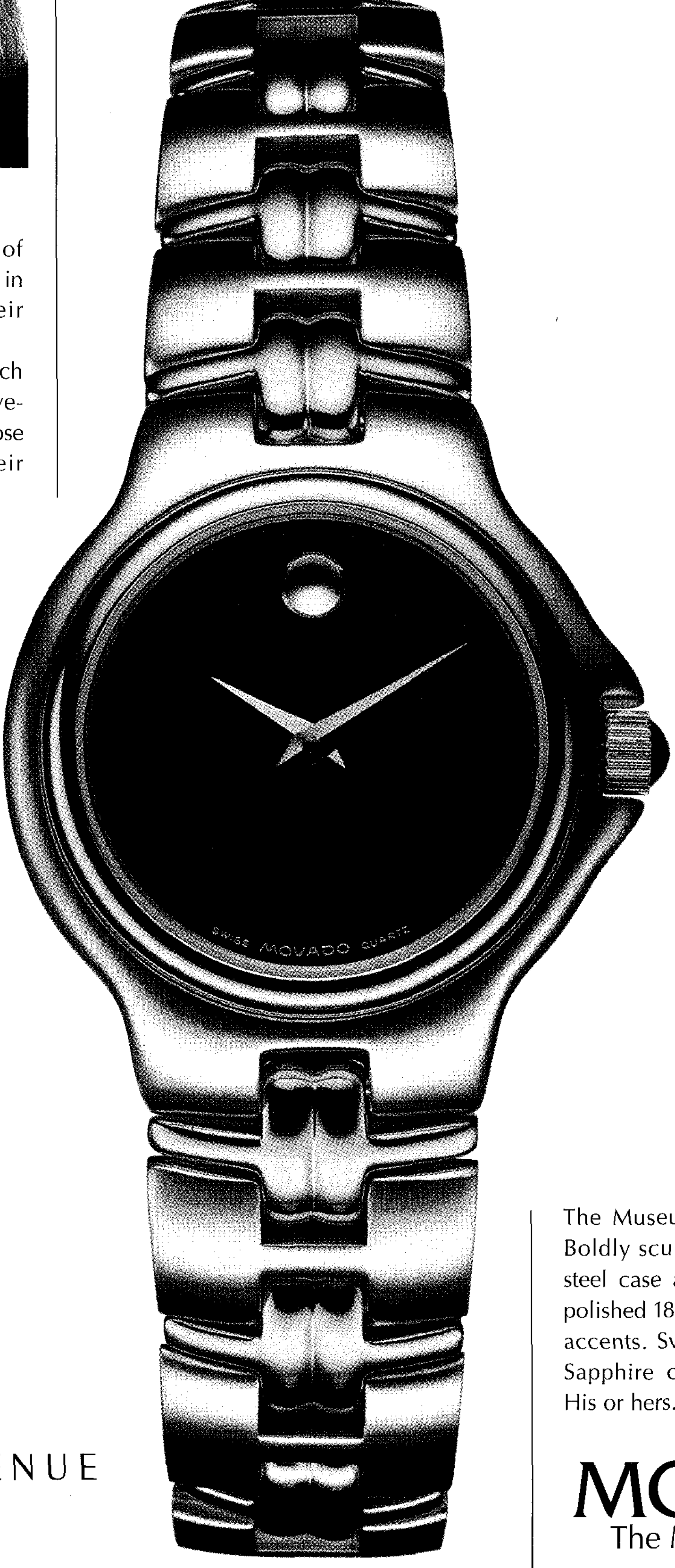

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LEISURE

Bridge Too Far

For rival card clubs, the competition is personal

ASK BOB BLANCHARD ABOUT why he moved his Beverly bridge club to a fancier, bigger space on Central Park South, and he'll go on and on about the new club restaurant that will be overseen by a chef recruited from the uptown bistro Quatorze, the interactive computer games, and the more-than-2,000 square feet of additional marble-floored play space. What he doesn't mention—though it's the talk of the bridge world—is that the move is partly an attempt to get even with a rival club, managed by a two-time-world-champion player who happens to be his ex-wife.

The battle originated in the early nineties, when Blanchard, a top-ranked player himself, split from his wife, Jill Levin. But it wasn't until 1996 that the tightly woven community of bridge players found itself polarized around the two sparring ex-spouses. That's when Levin and her mother, Gail Greenberg, another champion player, moved Greenberg's club, the Honors, from a humble East Side townhouse to a posh, light-filled space in the Galleria on East 57th Street. At the same time, and directly across the street, Blanchard took over partial ownership of the highly respected but relatively threadbare Beverly. "Bridge players love an acrimonious breakup, and in this case, they loved to say which one of them was on the 'more wrong side,' " says Christine Evron, the Greater New York Bridge Association's secretary.

For years, the Beverly was synonymous with New York bridge, and under the stewardship of Jimmy Becker, a legendary figure in the world of cards, it churned out the country's top players. After Becker died in 1994, however, the club began to experience cash-flow problems, which were compounded further by their rival's relocation. The Honors at first considered bailing out the beleaguered old establishment but instead ended up going head-to-head against it.

The Beverly Club

Bob Blanchard outside the new Beverly.

"They did everything short of having a guy standing outside with a placard around his neck," says Blanchard, who was particularly galled by the direct mailings the Honors sent out and its vaunted amenities, like a television lounge. "The care in decoration and the quality of the food are the reason people started coming over here," counters Levin. "One time somebody went out and bought a lesser grade of tuna fish, and my mother sent them back to the store." Within months, the Honors also lured away four of the Beverly's top instructors.

When the dust settled, the Honors emerged as the leading open-bridge club in America. It filled 14,691 tables last year, an average of 50 a day, earning it a No. 1 ranking from the American Contract Bridge League. The Beverly landed in fifteenth place.

So Blanchard is seeking to even the score, and even though his club will no longer be across the street from his ex-wife's, he'll still have to face her on the tournament circuit. On Mother's Day weekend the two played in Las Vegas's prestigious Cavendish Calcutta Invitational, and Blanchard claimed the upper hand. His team finished in the top 25 percent, while Levin's landed just shy of the bottom. C. J. HUGHES

MARKETING

Actually, There *Is* Something Wrong With That

Whatever *Seinfeld*'s passing may have done for television history, this much is certain: it set the new high-water mark in P.R. gimmickry. No tie-in to the show, no matter how tenuous or desperate, was left unexploited. After this, we may even be able to enjoy the Super Bowl again. A few of the worst offenders:

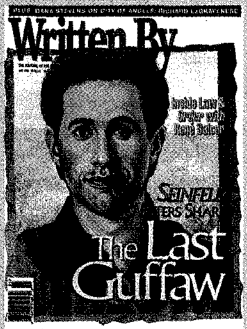
- Pond's changes the text of advertisements for its Pore Strips from "Bye-bye Blackheads" to "Bye-bye Seinfeld!" "With Jerry gone," the copy reads, "use Thursday nights to get rid of blackheads."

- Court TV airs a documentary on the Miller Brewing Co. employee who was fired for sexual harassment after he discussed a suggestive *Seinfeld* episode with a female co-worker.

- The *Jewish Sentinel* runs a cover story featuring a large photo of Jerry Seinfeld and the headline JEWISH NOTHING? The article explores the sitcom's treatment of Jewish issues.

- *Written By*, the West Coast magazine of the Author's Guild, runs a cover story featuring a large illustration of Jerry Seinfeld. The article explores the dynamics of the sitcom's writing team.

- Soup Nutsy offers free soup to Seinfeld look-alikes.



- Blockbuster Video offers a special discount on blank video tapes.

- 1010 WINS reporter Ben Mevorach profiles a Massapequa man who bought his house from Jerry Seinfeld's mother.

- Jamie Records rushes Soda & 7's "Goodbye Seinfeld"—a single that is said to express the band's disappointment "that Seinfeld did not take the $10 million per episode"—to market in a head-spinning two weeks.

- *Access Hollywood* sends a correspondent to Las Vegas to talk to an elderly gentleman whose name is Jerry Seinfeld.

- The New-York Historical Society sponsors a panel entitled "Before Seinfeld: Television's Changing New York."

- New York Hospital's Westchester Division hosts "The Psychology of Seinfeld," a panel of mental-health experts who "discuss the numerous psychological themes that are interwoven through the Seinfeld episodes. . . . It will also tackle the issue of 'loss' in people's lives when *Seinfeld* ends its prime-time run."

Photographs: top, Michelle Pedone; bottom, courtesy of *Written By*, cover illustration by Larry Salk.

YELLOW JOURNALISM

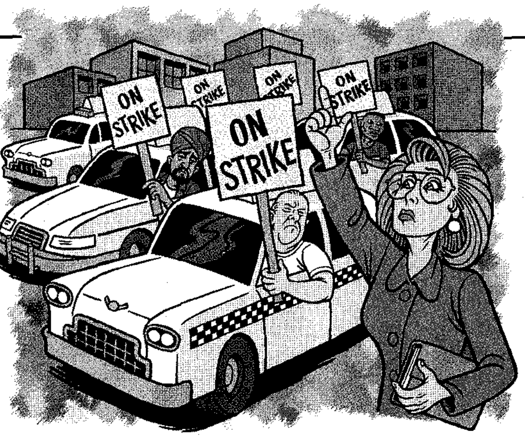
THE TAXICAB REPORT

Strike Makers

On a good day, Jinnah Hall serves some of the worst steam-table curry ever made. But last Wednesday, the windowless Garment District restaurant was the city's political epicenter, the headquarters of the taxi strike. And by the time a press conference was held there at 9:30 A.M., everybody who doubted the New York Taxi Workers Alliance was eating his words.

Two years ago, a similar demonstration was called but only 5,200 of the city's 44,000 licensed cabbies showed. This time it was different. "The mayor wants you to believe it is just the bad apples who have gone on strike," says Biju Mathew, savoring his moment in the headlights. "But it's all the good apples who are out on strike. Yes, all the good apples are out on strike."

Organized in just nine days, the strike was so effective that the press suspected strong-arm tactics. "Is it true that threats of violence were made to nonstrikers?" asks a radio reporter.



Mathew doesn't take the bait. Wearing impossibly thick Clark Kent glasses and a full Che beard, he remains calm. "If anybody has forced people to strike, it is Mayor Giuliani," he says.

If the mayor is looking for outside agitators to blame, he won't have to look any further than Mathew. A University of Pittsburgh–trained Ph.D. in computer science and a self-described anthropologist, the native-born Indian has never driven a cab; he's too nearsighted to pass the physical for a hack license. "I tried, but I can't see nothing," he explains. And like all overnight successes, Mathew has been working toward this moment for many years. In 1991, after four Pakistani cabbies were murdered on the job, Mathew joined the Committee Against Anti-Asian Violence. Now, after having pressed a dozen police-brutality cases, Mathew works closely with activist Bhairavi Desai directing the NYTWA.

Mathew tends to spout labor-union jargon—the imperialism of American immigration laws, the globalization of labor markets—but that's not what's won over most of the cabbies. "I'm going to join NYTWA to reward these guys for this day," says Gerald, a twelve-year-veteran cabbie from Buffalo who won't give his last name. "For me, it restored my dignity. Like a breast implant. It implanted a dignity that we all had lost. We're not potato farmers and towel-heads—we are human beings. We were whipping boys, but from now on, we drive united." MANNY HOWARD

THE SCENE

Freedom Rang

Photographs by Patrick McMullan

By Vanessa Grigoriadis

'Who in this town would do a three-part series on how lousy Macy's is?" barked Pete Hamill, pointing a fork. "Not a one guy, no way." In addition to nibbling their dinners and dancing to Peter Duchin, the writers at the PEN Literary Awards were honoring martyrs to free speech. "Anyone tried to torture me over my beliefs, I would go down," admitted Stanley Crouch. "I've had my manuscripts rejected, and that sure feels like censorship," said Paul Auster, dragging on a cigarette. "I've never had a problem, myself," said a stubbly Sebastian Junger. "But I'm just waiting for a time when I can get really indignant—then I'll be really famous." Carl Bernstein yawned: "Yeah, been there, done that."

Big Daddy Kane and Joan Jett at the T.J. Martell Foundation's Humanitarian Awards gala, in honor of Polygram's Jim Caparro.

Jamaica Kincaid, Derek Walcott, and Rose Styron attending the PEN American Center Annual Literary Gala at the New York State Theater.

Calvin Klein, Faye Wattleton, and Michael Bolton celebrating the Mothers' Voices Awards luncheon at the Waldorf Astoria.

Michael Mailer, Norris Church, Norman Mailer, and Jay McInerney celebrating the senior Mailer's *The Time of Our Time*.

Honoré Wamsler, Jessye Norman, and Mary Phipps after Norman's benefit recital at the New York Botanical Garden.

Michael Stipe and Christina Ricci at Perry Ellis's party following the premiere of *The Opposite of Sex*.

Illustration by Danny Hellman

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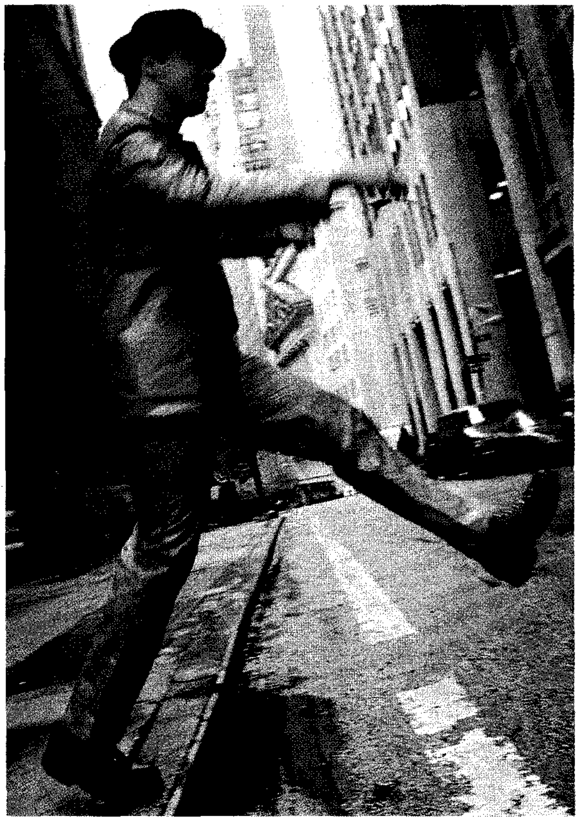
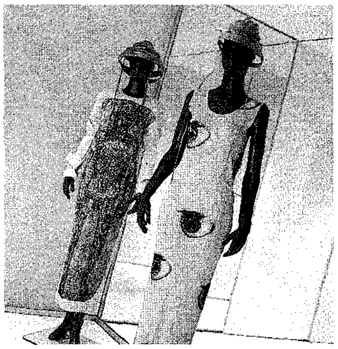
GOTHAMSTYLE

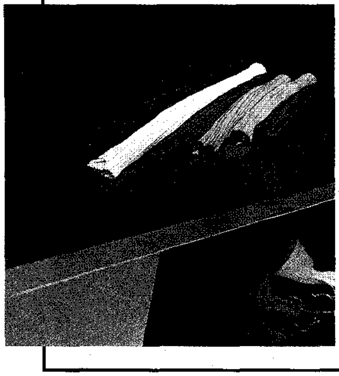
EDITED BY DANY LEVY

A Paper Suit That I Can Call My Own

Who would've thought the legendary paper suit that James Rosenquist, the American painter, used to wear to gallery openings would turn out to be such fine all-weather gear? Hugo Boss, in conjunction with the artist, is re-creating the suit to auction off in a limited edition of 50, and last week I got to take one out for a spin. On the stormy night in question, its waxy finish repelled the rain like Gore-Tex. Maybe that explains why it got so little notice in the SoHo restaurant where I was dining. I expected to receive admiring notes on cocktail napkins, winks from strangers. But despite my numerous cross-the-room trips to the bathroom and strategic loitering near the bar, not a single head turned, not an eye batted. Nothing. What use was this elaborate costume? "I think they give paper clothes to prisoners under suicide watch," a colleague told me the next day, "so they don't hang themselves with their trousers." JOHN GOLDMAN







Read Between The Lines

Just in time for the much-vaunted season of the pleated skirt, Pleats Please, Issey Miyake's uncharacteristically playful latest line, is opening a SoHo boutique on May 18. Miyake's signature line is known for monochromatic experiments in form and texture—severe, dramatic sculptures that sometimes seem easier to admire than to wear. But the new line, already a huge success in Tokyo, Paris, and London, features simpler, more accessible cuts that highlight the inventive fabrics. The tiny new Wooster Street storefront offers nothing you'd dream of taking an iron to: lightweight accordion-pleated dresses, tops, pants, and skirts ($110–$495), in bold colors and prints, which drape and expand to highlight the body's contours.

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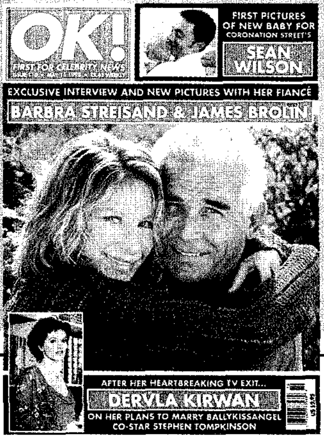
HELLO!

Hello! I Must Be Going

In a bit of journalistic arbitrage, the British celebrity tabloid *OK!* has begun distribution in Manhattan, where its main competitor, *Hello!*, already enjoys a reputation as the media clique's guilty pleasure—far different from its lowbrow image in England. *OK!* editor Sharon Ring (who describes her weekly as "a little sip of glamour while you're waiting for your check to come in") insists that her publication is "much younger and sharper. *Hello!* has become a bit of a joke, really." *OK!*'s formula has won the upstart many new readers in England, but it may work to its disadvantage here. "*Hello!*'s humor lies somewhere between the photos and the captions and the deadpan delivery of the articles," explains Julie Grau, an editor at Riverhead Books who's read *Hello!* for five years (she even owns a *Hello!* board game). "And *OK!* is an inferior imitation."

"*OK* is kind of the sub-*Hello!*," agrees Alison Powell, a New York writer. "It's not as haute tabloid."

To transplanted Brits, however, *Hello!*'s highbrow delights are elusive. "People don't take it seriously in England," sniffs Inigo Thomas, a British editor of *George*, who nevertheless allowed the publication to print his wedding photos, for a price he won't disclose. "The people who read it in New York seem to be entirely Euro-trash types." PATRICIA FALVO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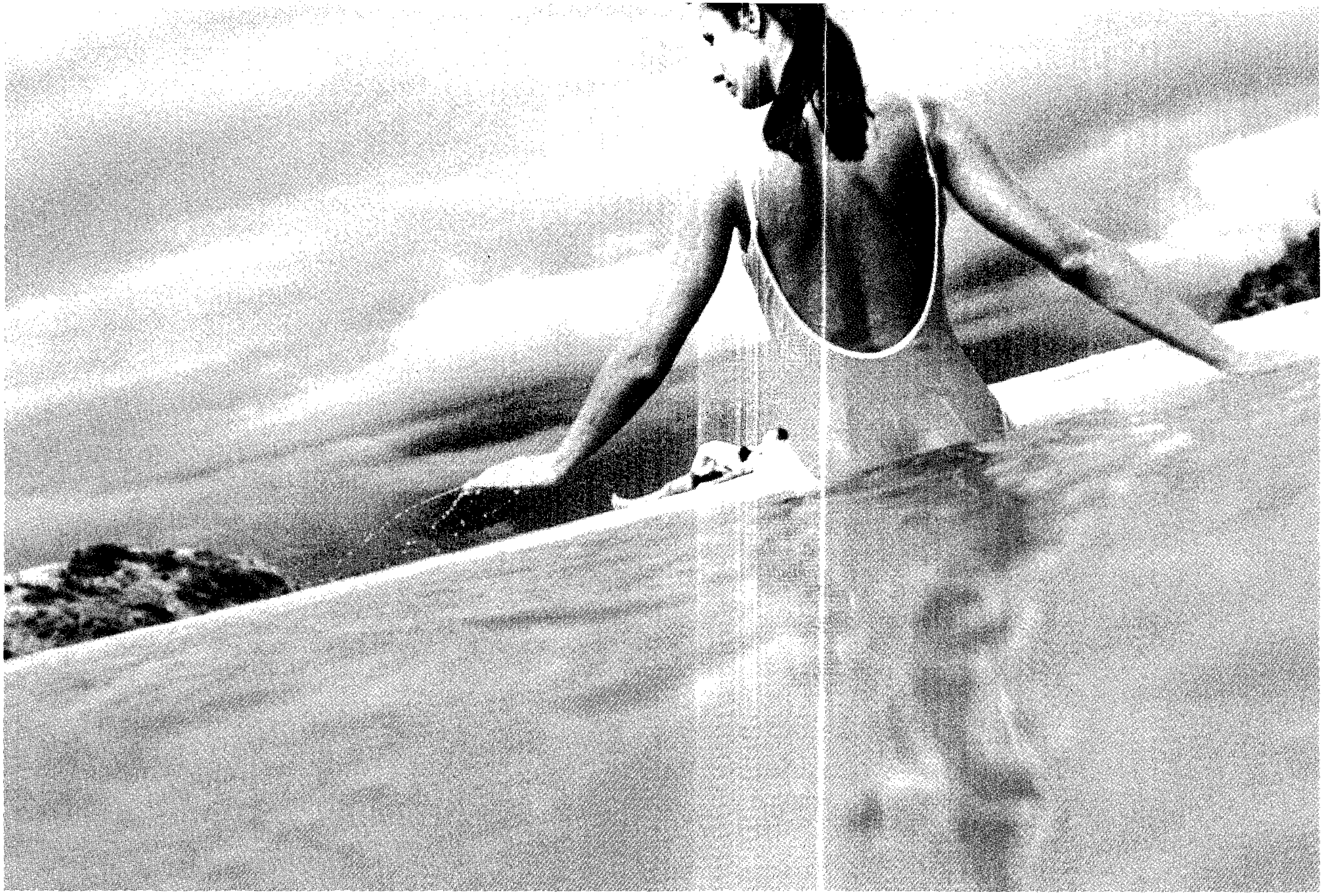
ON HER PLANS TO MARRY BALLYKISSANGEL CO-STAR STEPHEN TOMPKINSON



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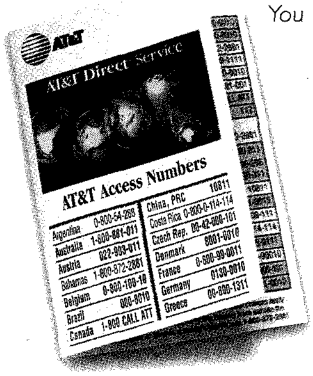

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Amateur Night

Harlem's ancien régime cried 'Politics!' over charges that a lot of cash was missing from the Apollo Theater's coffers. Were they absent the day the old political rules changed?

TO THIS DAY, CHARLIE RANGEL—at one time (and, he hopes, someday again soon) one of the most powerful politicians in one of the most powerful legislatures devised by the mind of man—hangs out his shingle as a district leader in central Harlem. The district leader is the closest thing we have in our post-reform era to a ward heeler. So while his colleagues in the House of Representatives fret over Indian nuclear capability and the 13 percent solution proffered to Bibi Netanyahu and matters of kindred gravitas, Rangel continues to worry over the reliability of his state-Democratic-committee selections and the makeup of his delegation to local judicial conventions.

Harlem on my mind: Former borough president Sutton and Congressman Rangel.

It's very old-school, and it's the kind of politics that Rangel and certain others of his generation know. Dan Rostenkowski, the chairman of the House Ways and Means Committee until his penchant for petty thievery landed him in the slammer (that, too, was very old-school, Cook County–style), had all the power one non-presidential being can amass in the nation's capital, but he held on to his post of ward committeeman, Chicago's equivalent of our district leader, until the day they put him in leg irons. To pols like Rangel and Rosty, writing the tax code is fine sport, but real political power means making judges.

Over the past three decades, Rangel has grown accustomed to making judges, controlling the school board, and generally having his way in his home precincts. Federal and state money that went into Harlem often seemed on the surface, at least, to bear meager fruit. But no one complained. "It's no secret the way business was done in Harlem," says a source who has known Rangel and Percy Sutton and the rest of the Harlem Old Guard for years. "And it's no secret that while Democrats were in office—Carey and Cuomo and Dinkins—nobody looked at it."

DO YOU GET THE FEELING THAT'S CHANGED?

The Apollo Theater mess—let's not yet call it a scandal—is Act Four in the unfolding tragedy of the Harlem Old Guard, led by Rangel and Sutton and Dinkins and lawyer Basil Patterson, the quadrumvirate that has ruled the uptown roost since the sixties. Act One, of course, was the rise: Sutton, the young radical who was Malcolm X's lawyer, became Manhattan borough president; Rangel, the young regular, got to Congress, mowing down a flawed giant (Adam Clayton Powell Jr.) to do so. Act Two saw that power coalesce, most notably in the unlikely person of Dinkins, who became mayor. Act Three made things more complicated, as third acts tend to do: Dinkins lost, and men who owed the Harlemites nothing—Rudy Giuliani and George Pataki—came to power. Last year, as the curtain went down, certain questions were brought to bear about something called the Harlem Urban Development Corporation, which had received some $100 million in various public moneys over the years but had little to show for it save the garaging and washing of the cars of a handful of cronies. And now, Act Four, wherein the enemy forces a showdown.

Sutton and Rangel have cried that the Apollo brouhaha is all politics. It's not all politics. *Showtime at the Apollo*, the usually dark theater's prime source of revenue, made Sutton's company $17.5 million from 1993 to 1997; more Americans watch it than *Baywatch*, despite the show's having a time slot in many markets that's targeted directly at insomniacs and speed freaks.

According to the *Daily News*'s Peter Grant (who broke the story about Sutton's sweet deal and who, despite protests from Rangel and his partisans, has no agenda or ax to grind) Sutton should have paid the Apollo Theater Foundation, which Rangel chaired, $4.4 million on the aforementioned $17.5 million. Instead, he ponied up—ready?—$50,000. He has since paid another $145,000, but some members of the foundation's board apparently didn't think much of this number. Meanwhile, the theater is in horrible disrepair and sits all but unused. In an era in New York during which it's been proved that old landmarks can be restored to grandeur (the Central Park boathouse) or given new life (the New Victory Theater), Sutton and Rangel have no excuse for the Apollo. Harlem deserves better.

Rangel has never cared much for things like monitoring and accountability. A few moons ago, my colleague Craig Horowitz wrote an article criticizing Rangel while praising a group of younger and more entrepreneurial Harlem leaders, opening the media floodgates on the HUDC and the Apollo. Rangel visited our offices—after he had refused, it almost goes without saying, to answer Horowitz's many questions—to set us straight on a few things.

Photograph by Frances M. Roberts.

He turned on the gas for about 45 minutes, after which we finally asked him, *Charlie: How much money went to HUDC? Over how many years? What was built with it?* It quickly became apparent that he had no idea what the answers to any of those questions were, and he argued vehemently (I am not overstating this) that he had no responsibility whatsoever—this is a former member of the HUDC board talking—to know where the money went. He just brought the dough in; after that, it was somebody else's problem.

So it's not all politics. But it isn't as if politics were absent. Aside from the general Pataki-Giuliani motivations to bring down the old Democratic Harlem crowd, there is the tale of Randy Daniels. Dinkins, as mayor, had proposed to hire Daniels; when a woman came forward accusing him of sexual harassment, Dinkins dropped him quicker than you can say "Korean-deli boycott," even though the charges turned out to be meritless. Daniels now works for Pataki, keeping an eye on economic development in Harlem and sitting at his whetstone. "[Rangel and Sutton] should have done an audit before" the Republicans began poking around, says their longtime acquaintance. "They should have known Randy was going to try to fuck with them."

WE CAN UNDERSTAND WHY RANGEL AND Sutton might be shaking their heads: They came of age at a time when the prevailing opinion was that a little honest graft never hurt anybody. Somewhere along the line, new rules were written. The new rules, though, are still subordinate to the golden rule of politics—that he who has the gold, rules. Neither Rangel nor Sutton nor your typical Robert's Rules of Order–obsessed reformer ever imagined the day would come when both the mayor *and* the governor would be Republicans. But that day is here, and it's not a happy one for Democrats whose constituents voted overwhelmingly for the opposition and who, when asked to account for their accomplishments or lack thereof, obfuscate or resort to the old cant about outsiders trying to smear our community.

Like the old one, this new era is not without its contradictions. Rangel's and Sutton's small-timery can't hold a candle to, say, George Steinbrenner's more grandly scaled piracy. Sutton, running an outfit that made $17.5 million, paid his landlord $195,000 over five years. Steinbrenner, at the helm of an operation that makes *Showtime* look like a bake sale, paid his landlord, the city of New York—i.e., you and me—$100,000 in 1996. The U.S. Open, by contrast, paid the city $1.1 million in rent that year. And George is not an indictee in waiting but a convicted, albeit pardoned, felon. Yet here we have a mayor ready to fork over $600 million or more to build this man a ballpark New Yorkers emphatically don't want. Where's that Balzac when you need him?

Our Act Five awaits us. Usually, final acts are swift and full of action; always, half the players end up dead. The tempting story line, replete with fatal flaw, is that Rangel, having years ago slain a remote and arrogant leader, has become one himself and will get his in turn. What's not clear is whether Shakespeare anticipated the resourcefulness of district leaders. Or is Rangel still resourceful? One way to find out is to see what shape the poor, crumbling Apollo is in a year from now. The clock ticks. ■

bi·o·di·ver·si·ty

(bī′ō-dĭ-vûr′sĭ-tē) *n.* The spectacular variety of life on Earth, and the essential interdependence among all living things. (*See* the new **Hall of Biodiversity** opening May 30 at the **American Museum of Natural History**.)

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HOLLYWOOD NIKKI FINKE

Release Me

This could be the summer DreamWorks joins the big leagues and Godzilla becomes Barney. But who knows? Last spring, the studio soothsayers were dead certain 'Titanic' would sink.

DON'T CONFUSE ME WITH CONTENT. I honestly don't care what the summer flicks are about, or whether the character arcs are defined, or which flavors-of-the-month are dispensed like Pez. Ticket sales from these movies account for nearly 40 percent of the industry's annual revenues; in the end, all that matters in Hollywood is which studios will turn a profit, where the bombs may lie, and whose shareholders stand to get screwed. Granted, it's nuts when cheesy movies make money (witness the $41 million opening weekend for *Deep Impact* with its Ed Wood–like special effects). Or when classy movies tank (witness *Donnie Brasco,* which was DOA at the box office last summer, yet a fixture on critics' top-ten lists). That's why handicapping the summer movies is an art of sorts. This time last year, Hollywood was buzzing that *Titanic* was *Heaven's Gate, Ishtar,* and *Waterworld* combined. As in Miami, summer is called the Mean Season here—but not for the hurricanes. The weather forecast, studio by studio:

Warner Bros.

ONCE UPON A TIME, CO-CHAIRMEN BOB Daly and Terry Semel were an unbeatable team, scorching market share every summer as single-mindedly as Donald Trump and Ron Perelman score leggy blondes. This was the pair, after all, responsible not just for *Batman* and *Free Willy* but also for junk like *Maverick,* which made more than $100 million. But that was then, and this is now. This could be a cold summer at Warner. The *Lethal Weapon* franchise is truly played out, though Chris Rock will jive up *IV.* Still, the studio had to give up such huge slices to the principals—Mel Gibson, Danny Glover, and Richard Donner—that no one can figure out why Daly-Semel were so eager to make this last sequel in the first place. Unless **Lethal Weapon IV** takes in $200 million domestic, it'll be considered little more than a blunt object.

Warner's other summer movies are also iffy. For the longest time, **The Avengers** had no buzz (never a good sign). But one industry type I spoke to recently saw a good chunk and says it's too British, too serious, and not nearly campy enough. Plus, Ralph Fiennes and Uma Thurman have been cold at the box office for some time. So are Michael Douglas and Gwyneth Paltrow, the stars of **A Perfect Murder,** a pairing that could be seen as (a) absurdly May-December or (b) child molestation. Daly and Semel are high on this knock-off of *Dial M for Murder,* but reshoots usually spell trouble. **The Negotiator** is being touted as a summer sleeper, but this studio doesn't know how to market movies without marquee stars—just ask director Curtis Hanson, still ballistic over Warner's handling of *L.A. Confidential.* The Daly-Semel solution was to hire a new marketing guy from, of all places, McDonald's.

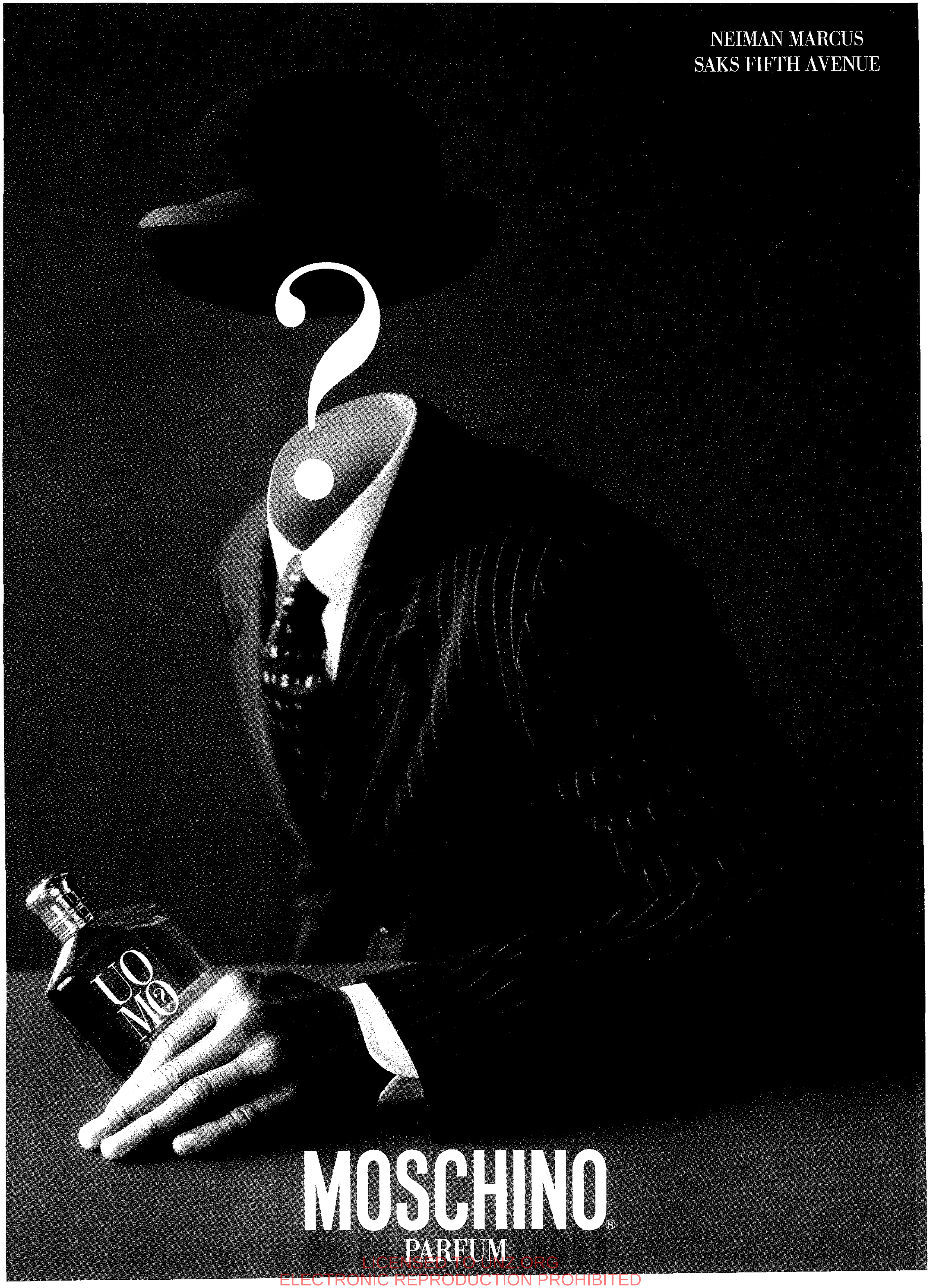
Temperature: below normal.

Sony

FIRST, THE STUDIO WAS DEMANDING A greedy 80 percent of **Godzilla's** gross from exhibitors in competitive areas. Then the theater chains rebelled, and suddenly Sony was scared it wouldn't make its target of 6,000-plus screens, so Sony distribution president Jeff Blake softened his terms. But even Sony's VIP treatment of 80 theater owners and film buyers flown in May 1 for the first official screening of *Godzilla*—wining, dining, and bedding down at the Four Seasons Hotel—couldn't persuade them to give the flick better than mixed reviews. Now the word is that the humongously hyped lizard is merely a $120 million Barney on a bad day. Still, with a phenomenal 7,363-screen opening, Blake has virtually guaranteed a $100 million opening weekend that would break the previous record of $90.2 million set by Universal's *Lost World* on 6,190 screens. Even predictions of steep audience fall-off won't dim Sony's fortunes: Most studios' share of box-office receipts drops from 70 percent to 30 percent soon after a film's opening.

Meanwhile, **The Mask of Zorro,** starring a buff Antonio Banderas, should help Sony's market-share figures; theatergoers have lapped up the trailer. (Though by the time this picture gets into theaters on July 17, the competition will be bodacious.) Less promising, despite its early-June outing, is the John Hughes–Cameron Crowe rip-off **Can't Hardly Wait,** a teen-angster whose mere $10 million price tag and *Party of Five* starlet Jen-

Illustration by David Cowles.



NEIMAN MARCUS
SAKS FIFTH AVENUE

MOSCHINO®
PARFUM

nifer Love Hewitt have Sony suits insisting it could reap big profits.

Temperature: low fever.

Disney

EARLY ON, ALL HOLLYWOOD WAS CONvinced that Jerry Bruckheimer's **Armageddon** would deliver so much bang for the buck that it might even best *Godzilla* at the box office. Now they're not so sure. Ignore the fact that it's the most derivative movie ever made—*Air Force One* meets *Star Wars* meets *Die Hard*, with a *Titanic*-esque love story between Ben Affleck and Liv Tyler thrown in for good measure—and Team Disney is still left with the problem that *Armageddon* has a summer doppelgänger. The studio was expecting filmgoers to all but ignore *Deep Impact*, but then the cut-rate twin rolled in like a tidal wave.

That said, two other Disney films just might score. Too long and too slow, **The Horse Whisperer** is nevertheless a niche film appealing mostly to older women. Unfortunately, not only does Robert Redford look lousy, but co-star Kristin Scott Thomas may have driven away droves of potential filmgoers with a stubbornly monosyllabic appearance on the *Rosie O'Donnell Show*. (Even the Queen of Nice was nonplussed.) Disney brass honestly don't know what to expect at the box office from the not-so-funny **Six Days, Seven Nights,** and not because they hired Anne Heche for love scenes with Harrison Ford. No, the executives are ruing the day they hired Ivan Reitman to direct the comedy in the first place. The real gauge of the studio's performance this summer will be **Mulan.** Last year, *Hercules* failed to perform strongly after just two weeks in theaters. But *Mulan*'s superior animation and story line, and its potential exploitation of the previously untapped Asian-family market, should prove reassuring to Wall Street.

Temperature: hard to read—maybe sizzling, maybe lukewarm.

DreamWorks SKG

AFTER A NIGHTMARISH DEBUT SEASON, SKG arrives at summer so certain of its product that the studio flew *Ain't It Cool News* Website movie tipster Harry Knowles to Dallas for special advance screenings—and to get out the word. Knowles liked what he saw. Not only does the studio have half of *Deep Impact*, thanks to producer Spielberg, but everyone is going to wish he had a piece of **Small Soldiers.** Part live action, part computer animation, the movie technologically wows. Even better, boys will love its unabashed nastiness and violence (director Joe Dante did *Gremlins*); bottom-liners will kvell over the 21 pages of *Small Soldiers* licensing partners, including Burger King, Hasbro, and Coke.

Spielberg's **Saving Private Ryan** is shaping up as the most anticipated not-yet-screened adult picture of the season, and not just because it stars Tom Hanks and Matt Damon. The only downside for DreamWorks is that Paramount owns half the picture. The World War II drama is said to offer as unflinching a look at war as *Platoon.* By all estimates, the movie will have Pilates-toned legs and probably do business well into the fall. So *Saving Private Ryan* will save SKG's butt, particularly given its modest $65 million budget (even though Spielberg did re-create the Normandy invasion in Ireland by hiring the Irish Army). DreamWorks finally joins the big leagues. By the way, look for a grateful Hanks to do more pictures with his best friend; worried that shooting schedules would conflict, Spielberg talked Hanks out of *Primary Colors.*

Temperature: scorching.

Paramount

LET THE GOOD TIMES KEEP ROLLING. Adding to those supersize *Titanic* profits should be macho box-office, thanks to a stellar opening for *Deep Impact,* the all-but-guaranteed success of *Saving Private Ryan,* and great early word of mouth for **The Truman Show.** Not only did all three movies keep costs in check, but each will easily break the usual benchmark of $100 million and keep climbing. At most studios, a high-concept picture like *The Truman Show* would spell a marketing disaster, since Jim Carrey fans young and old will go to the movie expecting a comedy. (It isn't.) But ex-Warnerite Rob Friedman thrives on challenges like this, as evidenced by such gimmickry as Jimbo seen slumbering on the Jumbotrons in Times Square, sans explanation. Does it matter that **Snake Eyes** is a big question mark in August even with Brian DePalma directing and Nicolas Cage starring? *Nah.*

Temperature: also scorching.

20th Century Fox

NEWS CORP PRESIDENT PETER CHERNIN and Fox chairman Bill Mechanic have brought sanity back to the studio by resisting $20 million–a–picture actors and by demanding carefully crafted scripts. The strategy's been paying off big-time, with *Independence Day, Titanic,* and *The Full Monty,* and should continue with this summer's crop. The perfect syner- *(continued on page 88)*

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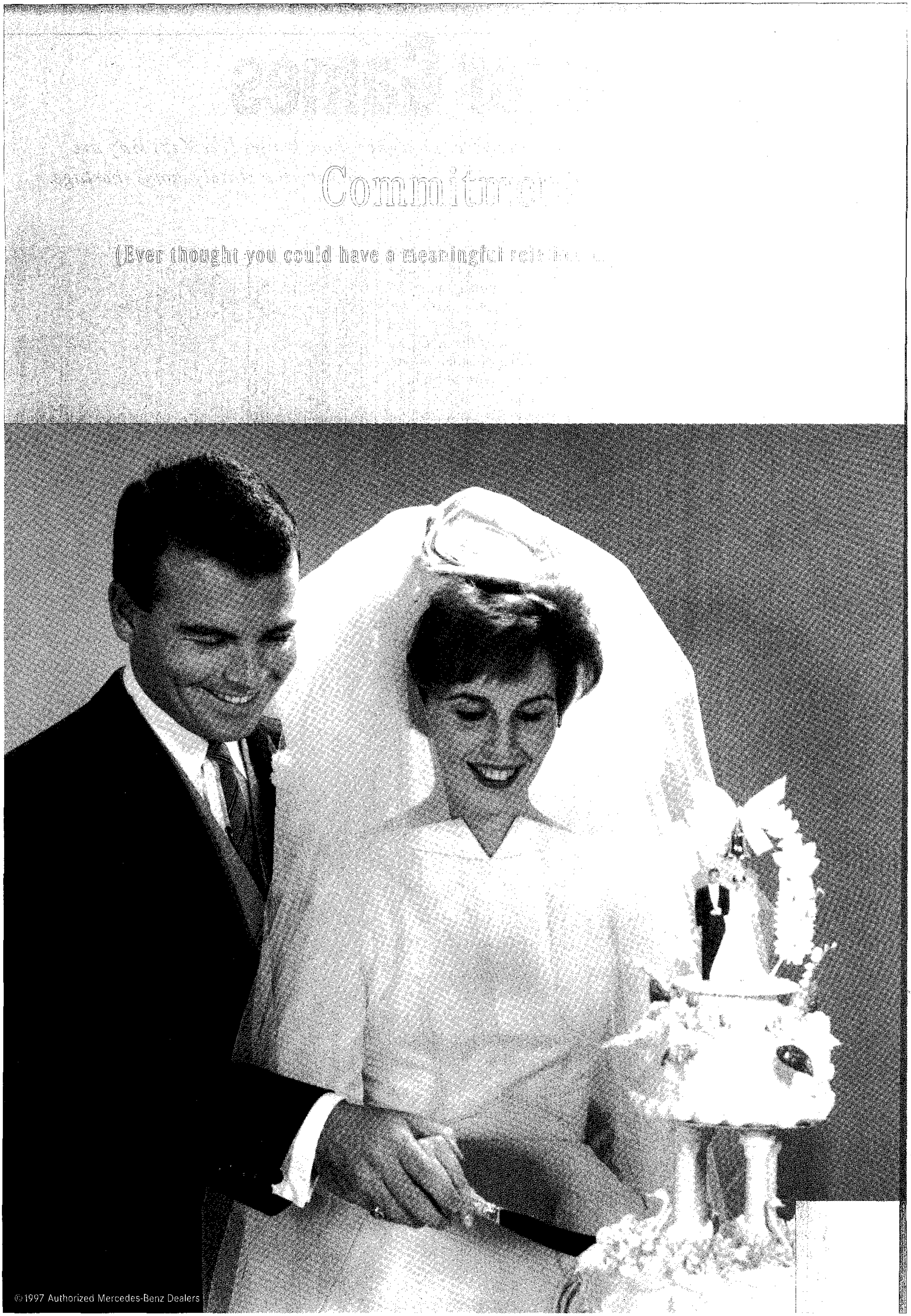
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CITYSIDE RENE CHUN

Parlor Games

Sister Parish doesn't live here anymore: Designer show houses like Kips Bay are struggling to assert their relevance even as they contend with a stately-home shortage.

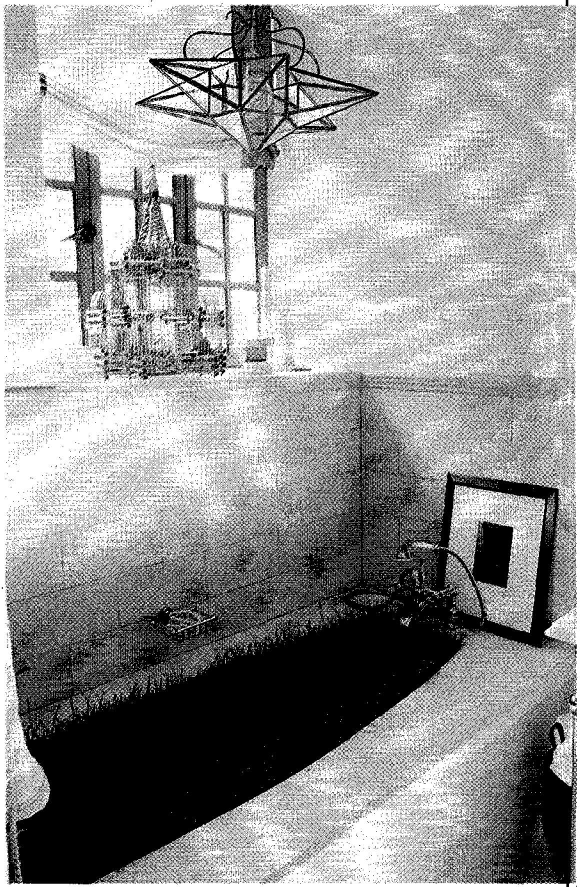
ON HIGH SOCIETY'S TREADMILL, the Kips Bay Show House, currently playing at 32 East 70th Street, falls somewhere between opening night at the Met and June's Central Park Conservancy extravaganza. Anyone who doubts this need only attend the annual Kips Bay reception traditionally held the evening before the show house opens to the public. This year, Vanderbilts, Rockefellers, Astors, and Kennedys all RSVP'd.

Clearly, Kips Bay is a big deal. Candice Bergen and Robert Redford insisted on sneak previews. The White House called to request the famous catalogue. But Kips Bay almost didn't happen this year. The only reason the twenty-sixth annual show house was able to throw out the welcome mat was that a sufficiently stately home was snared at the last minute. Even so, it was recycled real estate, the same house used in 1992. This near debacle has been interpreted by some as a bad harbinger. In a world where cutting-edge design is defined by titanium cathedrals and virtual-reality floor plans, the design community is rife with talk that the show house has become an anachronism. "Show-house interiors are too unrealistic," sighs antiques merchant Robert Homma. "This is the nineties. Where do you eat the pizza?"

THE SHOW HOUSE IS A LABORATORY OF sorts, where designers have the opportunity to experiment often to the point of overkill. About 25 designers commandeer an empty townhouse in Manhattan, divvy up the rooms, and essentially create 3-D ads for their services. On a commercial level, it's not unlike a Galliano fashion show. At this year's Kips Bay, Eve Robinson has turned a bathtub into a planter, an aria composed using fax-machine noise is playing in Clodagh's Zen-ish office space, and Gail Green has installed portholes as kitchen windows. Keller Donovan has Post-it notes—orange and lime green—color-coordinated with the rest of his lower-level parlor. Then there's Michael Simon's antique-freighted drawing room, which would cost any interested party $1.2 million to clone at home.

Show houses are increasingly maligned by the serious design community, particularly architects, who see themselves as above such crass commercialism. Yet superstars like Michael Graves and Robert A. M. Stern have participated in them. They are frequently criticized for being out of touch with reality, but the most influential ones have been known to trumpet design trends before the shelter magazines do. Chris Casson Madden, author of *Interior Visions: Great American Designers and the Showcase House,* rattles off a grocery list of design fads hatched at Kips Bay: "Sisal, *faux* finishes, the wool baize over the Parsons table, framed architectural drawings, mercury balls, obelisks, and chinoiserie." And while critics contend that the top show houses are monopolized by Old Guard designers, young talent is occasionally recognized and careers can be made overnight.

Founded in 1973, Kips Bay is the most prestigious show house in the country. It is held annually and draws the largest crowds, raises the most money for charity, garners the lion's share of media attention, and has launched the most careers—Albert Hadley, Mario Buatta, and Mark Hampton, to name a few. Still, there is the persistent sniping that Kips Bay, with its grand but conservative rooms, is showing its age. To commemorate last year's silver anniversary, ten alumni from Kips Bay's first two show houses returned for a command performance. Once again, overstuffed sofas and printed fabrics went on display. One detail that didn't go unnoticed was Albert Hadley's *faux*-zebra rugs—the exact same pair he used in 1973. A nostalgic gesture, perhaps, but some felt it was a emblematic of the show's fatigue.



What's behind door No. 3: Eve Robinson's bathroom at Kips Bay.

This year, Kips Bay organizers tried to inject some caffeine: seven of the twenty participants are under 40, and eight are first-time designers, twice the usual quota. Ikea and Pottery Barn may now be observed fraternizing with Louis XVI and Regency urns. On ABC News, the correspondent remarked, "No more stuffy stuff in the house."

Kips Bay's main rival for the attentions of the swatch-and-swag brigade is the upstart French Designer Showhouse (established in 1989, benefiting the American Hospital of Paris). The defining moment for the FDS came in 1995, when Thierry W. Despont—who has since gone on to such projects as Bill Gates's sprawling mansion in Redmond, Washington, and the Getty Museum galleries—presented a *noir*ish boudoir inspired by Rita Hay-

Photograph by Fernando Bengoechea.

worth's in the classic 1946 movie *Gilda.* Held every two years in the fall, the FDS is decidedly less mainstream and pulls a younger audience. Barbara Walters goes to Kips Bay. Veronica Webb goes to the French Designer Showhouse.

Last fall, it was Robert Couturier's grand salon at FDS that created the most noise. The room was tented with an iguana-printed linen. Furnishings ran the gamut from a Louis XIV sofa to a folk-art bird sculpture to lawn chairs by Jean Royère. And anchoring the room was a floor fashioned out of repro eighteenth-century Parisian maps covered with a sheet of Plexiglas. No chintz, no bows. No voluminous balloon shades or hokey trompe l'oeil. Perhaps most surprising, there was not a single six-figure antique in sight.

"Dysfunctional rooms for dysfunctional people!" says Mario Buatta, the self-proclaimed Prince of Chintz, of the FDS. "These people are not interior designers—they're stylists! Where are the lamps and tables? It's like walking through a pretentious SoHo furniture boutique."

IN NEW YORK, THE ATTRITION RATE FOR show houses has been alarming—so high that many consider Kips Bay and even the youthful FDS to be endangered. Consider the list of casualties. The highly regarded South Hampton Show House closed shop in 1995. The Ansonia Condominium Showcase, which was launched two years ago and received decent reviews, also went bust. Likewise, the Cancer Research Institute Designer Showhouse, which ambitiously mounted two shows last year, is history. And Royal Oak, once considered the third jewel in New York's show-house Triple Crown, hasn't been up and running since 1995.

Rob Durkee, the executive director of the Cancer Research Institute, says he was close to cutting a deal this year with a major underwriter that would have made a 1998 show house possible, but negotiations fell through at the last minute. "Absolut had these twelve-inch electric lights made in the shape of their vodka bottles, and they wanted to place them in the windows of the show house," explains Durkee. "They were actually very tasteful and inconspicuous. But the designers balked at the idea." After a definite lull in the conversation, Durkee's voice brightens: "That's why I'm focusing on golf now. With the show house, it took us four weeks to raise $200,000. With a golf tournament, we can raise almost the same amount in one day."

New York's overheated real-estate market has also proved debilitating. According to real-estate agent Edward Lee Cave, there are 300 to 400 "important houses" inside the parcel of AAA-rated real estate—59th to 90th Streets between Fifth and Third Avenues—assiduously scouted by show promoters. Of those, there are perhaps ten that are on the market and suitable. But nobody wants to unlist any property for the few months necessary to mount a major show house. The situation is ironic in view of the fact that show houses used to *help* sell Upper East Side real estate. Ten of the nineteen different Kips Bay show houses that have been used were sold immediately after their runs ended.

One $12 million white elephant, 603 Park Avenue, has hosted no less than five show houses over the years. Some designers are refusing to commit to a show house until they know where they'll be working. "Does an actor want to be in a revival?" asks Jeffrey Bilhuber. "You lose half your audience right off the bat, because people have already seen the house."

The do-it-yourself movement in interior design hasn't helped the show house's prospects, either. Blame it on the steady erosion of the hallowed "to-the-trade-only" policy. Blame it on Pottery Barn. Blame it on Martha Stewart. "People go to show houses today to find resources, not decorators," laments Jeffrey Bilhuber.

DESPITE THE SPATE OF SHOW-HOUSE FORECLOSURES, there is some cause for optimism. Tyler Brûlé, the editor of *Wallpaper**, a new Time Inc. shelter magazine that caters to the Gucci set, is planning to mount a show house in London this year. Closer to home, on June 6, the first Harlem United Show House will open its doors to the public. As with all show houses, the proceeds will go to a worthy cause, Harlem United: Community AIDS Center. Twenty-two ethnically diverse designers—African-American, Hispanic, and Asian—will marshal their collective skills in an effort to transform a regal mansion, located at 459 West 141st Street, into a paragon of good taste. "It's going to be a hell of a lot more fun than Kips Bay," promises Roderick Shade, the event chair of this fledgling show house. Does this mean there won't be balloon shades or trompe l'oeil? "Oh, we'll have the same old bells and whistles, but it will definitely be more funky," he says. How so? "The balloon shades will probably be made out of mud cloth, and the trompe l'oeil might be a Haitian country scene." ■

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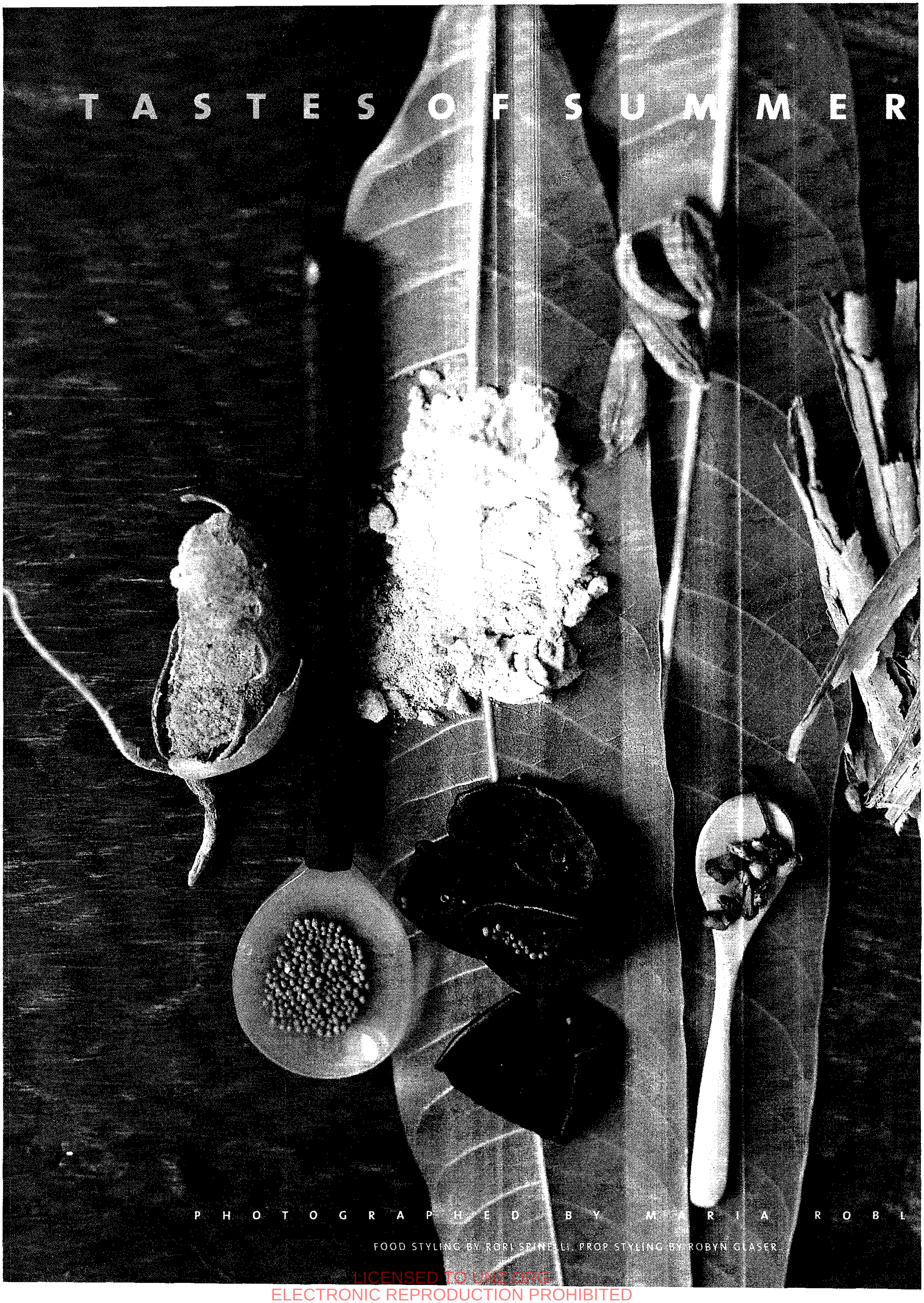
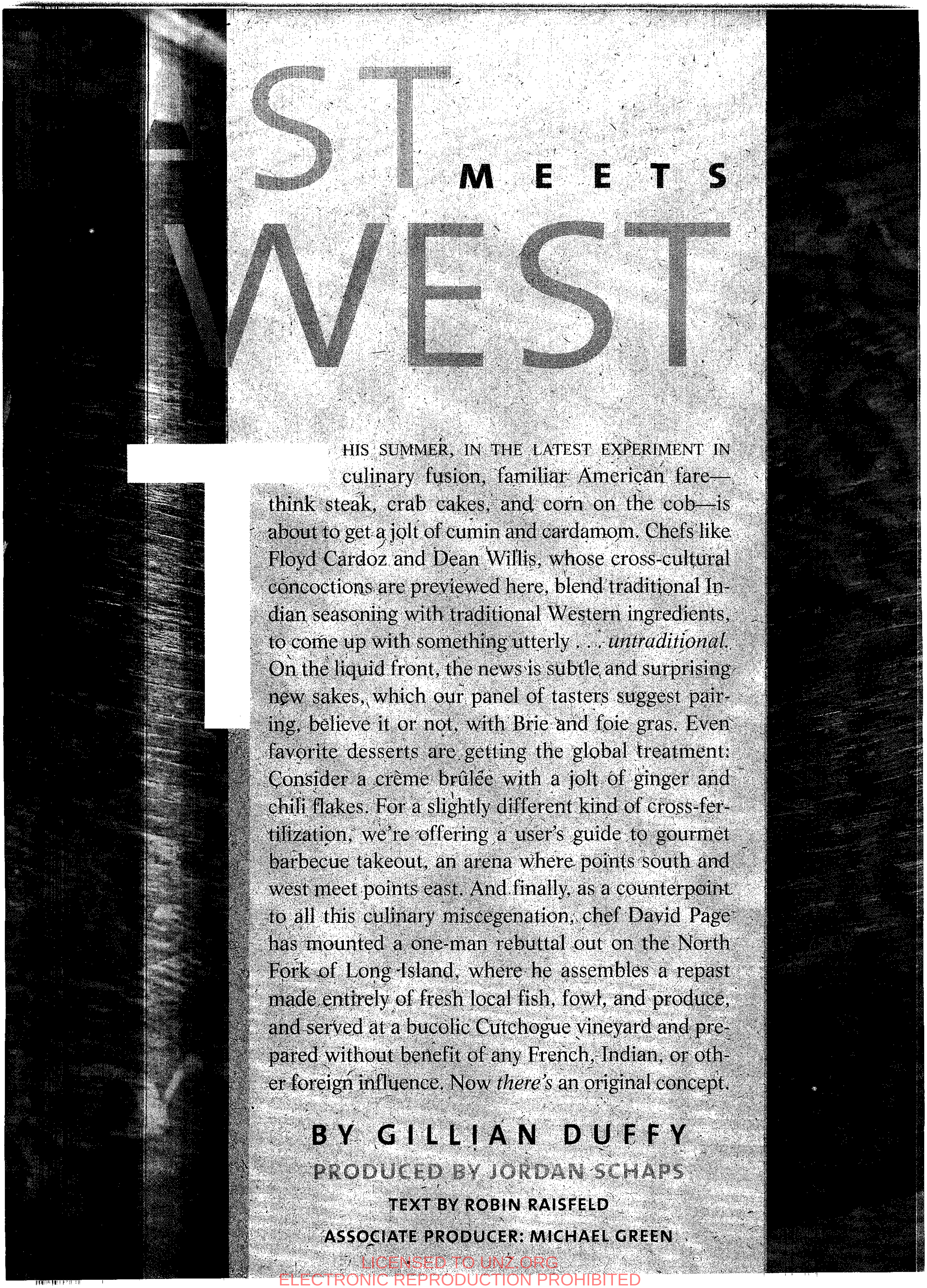
TASTES OF SUMMER



PHOTOGRAPHED BY MARIA ROBL

FOOD STYLING BY RORI SPINELLI. PROP STYLING BY ROBYN GLASER



ST MEETS WEST

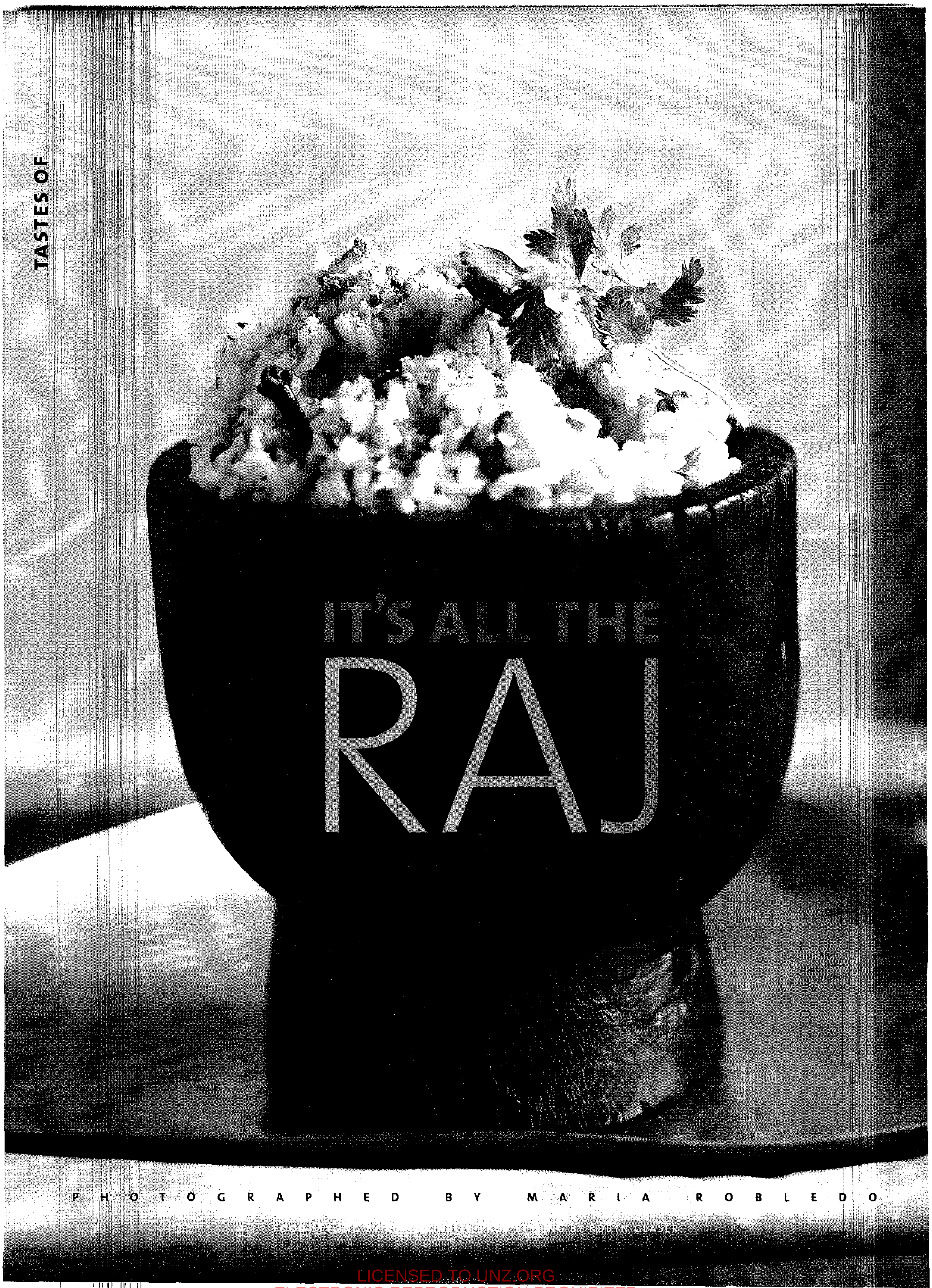
THIS SUMMER, IN THE LATEST EXPERIMENT IN culinary fusion, familiar American fare—think steak, crab cakes, and corn on the cob—is about to get a jolt of cumin and cardamom. Chefs like Floyd Cardoz and Dean Willis, whose cross-cultural concoctions are previewed here, blend traditional Indian seasoning with traditional Western ingredients, to come up with something utterly . . . *untraditional*. On the liquid front, the news is subtle and surprising new sakes, which our panel of tasters suggest pairing, believe it or not, with Brie and foie gras. Even favorite desserts are getting the global treatment: Consider a crème brûlée with a jolt of ginger and chili flakes. For a slightly different kind of cross-fertilization, we're offering a user's guide to gourmet barbecue takeout, an arena where points south and west meet points east. And finally, as a counterpoint to all this culinary miscegenation, chef David Page has mounted a one-man rebuttal out on the North Fork of Long Island, where he assembles a repast made entirely of fresh local fish, fowl, and produce, and served at a bucolic Cutchogue vineyard and prepared without benefit of any French, Indian, or other foreign influence. Now *there's* an original concept.

BY GILLIAN DUFFY

PRODUCED BY JORDAN SCHAPS

TEXT BY ROBIN RAISFELD

ASSOCIATE PRODUCER: MICHAEL GREEN

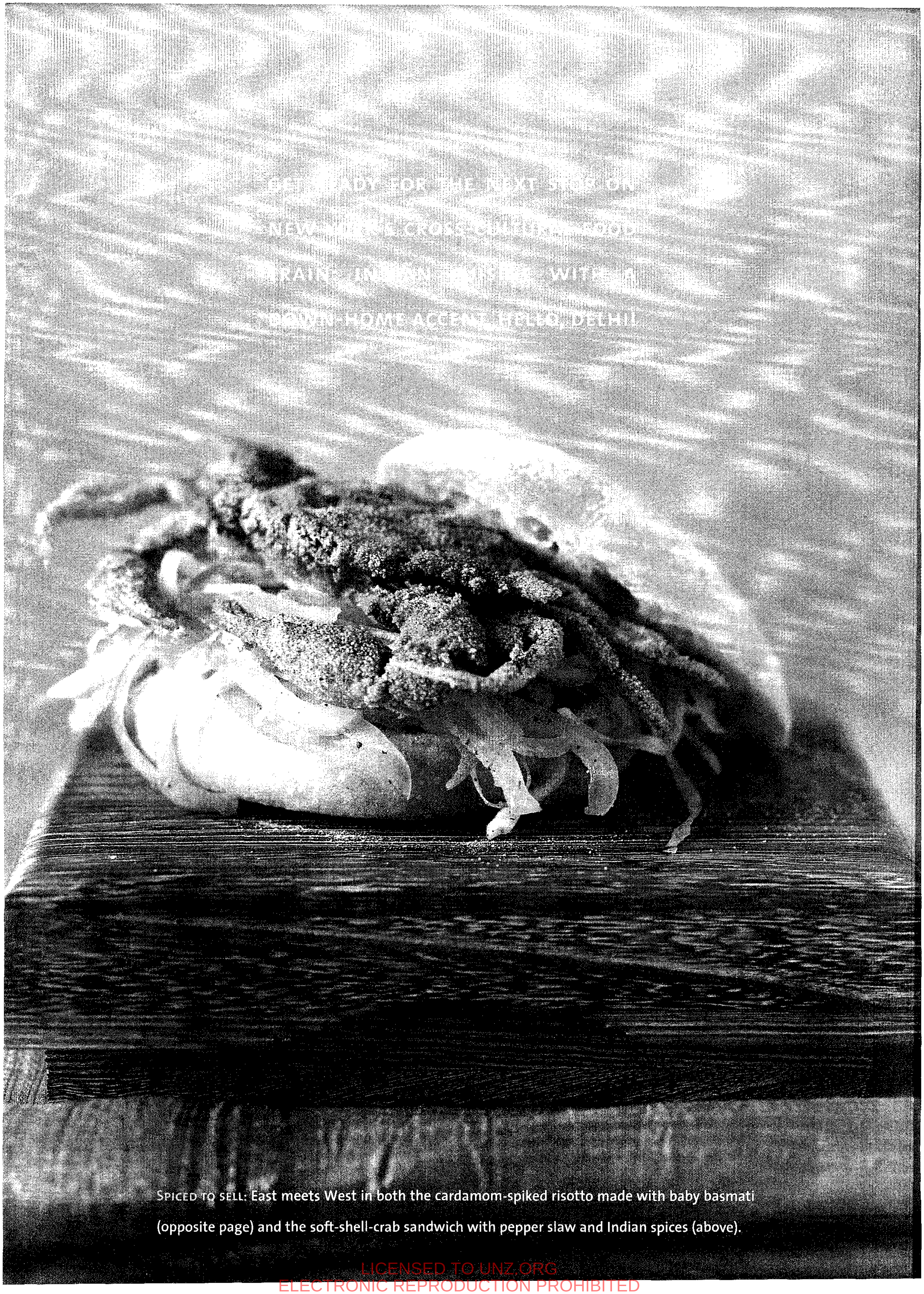


IT'S ALL THE RAJ

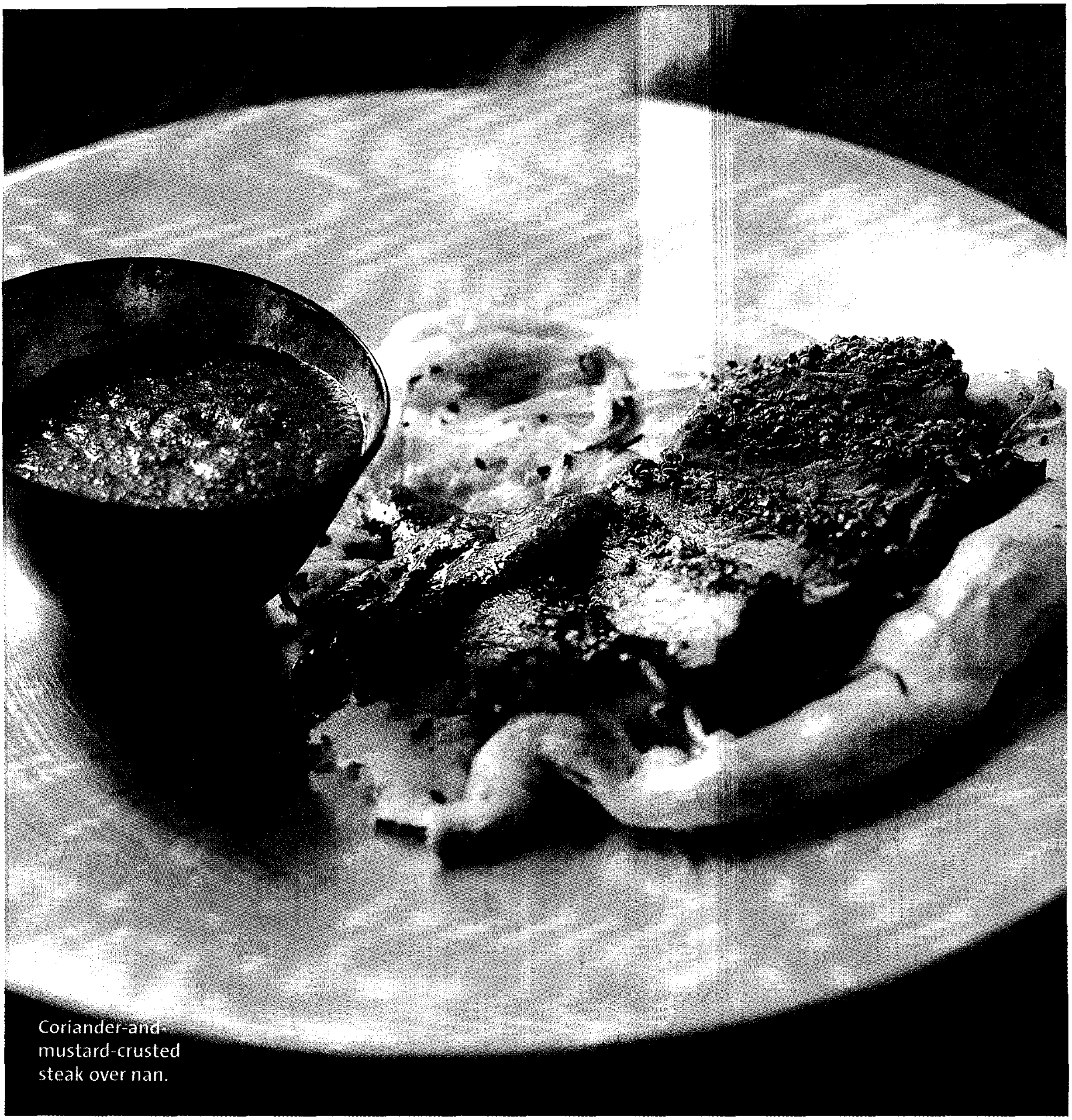
PHOTOGRAPHED BY MARIA ROBLEDO

FOOD STYLING BY [illegible] STYLING BY ROBYN GLASER

GET READY FOR THE NEXT STOP ON NEW YORK'S CROSS-CULTURAL FOOD TRAIN: INDIAN CUISINE WITH A DOWN-HOME ACCENT. HELLO, DELHI!



Spiced to sell: East meets West in both the cardamom-spiked risotto made with baby basmati (opposite page) and the soft-shell-crab sandwich with pepper slaw and Indian spices (above).



Coriander-and-mustard-crusted steak over nan.

IT'S TAKEN A LITTLE LONGER THAN JAPANESE OR THAI, BUT Indian food has officially become the fusion flavor of the moment, its seasonings slowly infiltrating every corner of our collective pantry. It is—not to put too fine a point on it—hot. Though maybe not as hot—in the sensory sense—as you may think, at least according to Floyd Cardoz, who ought to know. He wants to shatter stereotypes about Indian food, especially the notion that it is *always* overbearingly spicy. The Bombay-born chef and Lespinasse alum was recruited by Danny Meyer and Michael Romano, the powers behind the blockbuster Union Square Cafe, to open a new restaurant that would creatively meld Indian spicing with Western ingredients and technique. Tabla is set to open in the old MetLife building late this summer, but in the following easy-to-make summer recipes, Cardoz offers a preview of several of his sophisticated new dishes. Basic American standards like crab cakes, corn on the cob, and steak have been reinvigorated by adding the flavors of star anise, cumin, turmeric, and tamarind. Make no mistake, there's nothing familiar or traditional about any of his ideas—just try finding a risotto of basmati rice and mung beans on a menu on East Sixth Street. And Cardoz isn't the only cook with his hand in the cardamom jar. Dean Willis, chef of the new Garrick restaurant, shows how he mixes salmon into yogurt raita and garnishes rabbit loin with chana dal. Can curry frites be far behind?

Previous pages: left, tray from Aero; fabric from Sara Penn/Knobkerry; right, box from Aero; fabric from Sarajo.
This page, charger from Calvin Klein Home; bowl and fabric from Sarajo.

A bite of crab cake, jazzed up Indian-style.

[illegible]oz wants to shatter stereotypes about Indian food, [illegible] that it is always overbearingly spicy.

THE RECIPES

Each recipe serves four.

Tabla

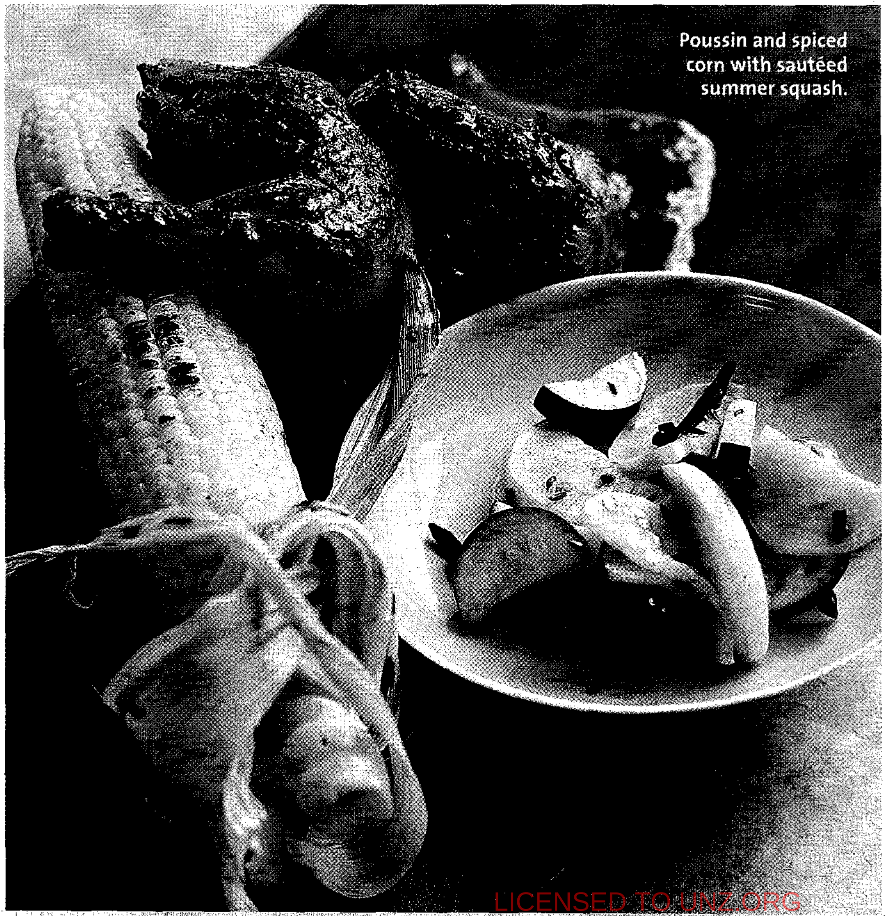
CHILLED CUCUMBER-YOGURT SOUP WITH MINT AND BASIL

4 European hothouse cucumbers, unpeeled
½-inch ginger, peeled and minced
2 cups yogurt
2 tablespoons crème fraîche
1½ teaspoon cumin seeds, toasted, 1 teaspoon of them ground
1 small lemon, juiced
⅛ teaspoon basil seeds (also called takmaria), hydrated in 1 teaspoon water
Sugar
Salt and cayenne pepper
1 scallion, finely sliced
Leaves from 2 sprigs mint, cut into fine ribbons
Leaves from 2 sprigs basil, cut into fine ribbons

1. Halve one of the cucumbers and reserve half. Coarsely chop the remaining 3½ cucumbers, and place in a blender or food processor with the ginger and yogurt; process until smooth. Pass the purée through a medium-mesh strainer into a bowl, pressing with a rubber spatula for maximum extraction.

2. Place the bowl of strained soup over ice to chill. Whisk in the crème fraîche until the soup is smooth. Stir in 1 teaspoon of the ground cumin and the lemon juice and basil seeds. Season to taste with the sugar, salt, and cayenne. Allow the soup to chill thoroughly, covered, over ice in the refrigerator.

3. To serve, seed and finely dice the remaining unpeeled half-cucumber, combine with the sliced scallion, and distribute among four chilled bowls. Ladle the soup over the cucumber and scallions, and garnish with the mint, basil, and toasted cumin seeds.



Poussin and spiced corn with sautéed summer squash.

SPICED CRAB CAKES WITH AVOCADO SALAD

8 ounces crabmeat, picked over
1 stalk celery, cut into ⅛-inch dice
1 teaspoon minced fresh ginger
½ teaspoon minced garlic
1 teaspoon grated lime zest
1 tablespoon lime juice
1 teaspoon cumin seeds, toasted and ground
1 teaspoon coriander seeds, toasted and ground
¼ teaspoon turmeric
2 medium shrimp, peeled, deveined, and minced to a fine paste
1 tablespoon chopped cilantro
½ teaspoon chopped Italian parsley
½ teaspoon chopped thyme
1 egg, beaten
¼ teaspoon cayenne pepper or to taste
Salt and freshly ground black pepper
1 cup coarsely grated dry bread crumbs
¼ cup corn oil
Garnish:
1 ounce of baby salad greens (mesclun)
2 ounces store-bought tamarind chutney

1. Mix in a large bowl the crabmeat, celery, ginger, garlic, lime zest and juice, and spices. Add the shrimp, chopped herbs, and egg, and mix until all the ingredients are well incorporated. Season with cayenne pepper, salt, and black pepper.

2. Test a small quantity by forming a teaspoon of this mix into a small patty and frying it in a pan. Taste and adjust the salt and pepper if necessary. Divide the crab mixture into four equal portions and form into patties.

3. Put the bread crumbs in a shallow bowl and toss the patties one at a time in the crumbs, pressing to coat. Refrigerate until ready to cook.

4. Heat the oil in a large, heavy-bottomed skillet over medium heat, add the crab cakes, and fry until they turn a light golden color; then flip them over and cook until they are golden brown. Using a slotted spatula, remove the crab cakes and drain on a paper towel.

5. Place a mound of the avocado salad (recipe below) in the center of a plate, and top with a crab cake. Garnish with the baby salad greens and spoon the tamarind chutney around the plate.

AVOCADO SALAD

2 avocados, peeled, cut into ½-inch cubes
3 plum tomatoes, cut into ¼-inch cubes
1 medium red onion, finely chopped
4 sprigs fresh cilantro, washed, picked, leaves shredded
1 tablespoon lime juice
1 teaspoon grated lime zest
1 teaspoon cumin seeds, toasted and ground
Cayenne pepper to taste
Fine sea salt and ground black pepper
2 tablespoons extra-virgin olive oil

Combine in a large bowl the diced avocado, tomatoes, onions, cilantro, and lime juice and zest. Mix well, taking care not to smash the avocado and the tomatoes. Stir in the cumin, cayenne, salt, pepper, and oil. Taste and correct seasoning if necessary. Refrigerate until ready to use.

CRISPED-SOFT-SHELL-CRAB PO'BOY WITH PEPPER SLAW

Pepper slaw:
1 cup shredded cabbage
½ each red, yellow, and green bell pepper, julienned
½ medium red onion, sliced thin
¼ cup curry leaf–lime dressing (*recipe below*)
Spice rub:
¼ teaspoon turmeric
½ teaspoon yellow-mustard seeds
⅛ teaspoon brown-mustard seeds
⅛ teaspoon chili flakes
1 dry Thai chili
⅛ teaspoon ground black pepper
¼ cinnamon stick
2 cloves
2 teaspoon cumin seeds
¼ teaspoon coriander seeds
½-inch ginger, peeled and minced
2 cloves garlic, peeled and minced
1 teaspoon Chianti vinegar
1 teaspoon apple-cider vinegar
Salt
¼ teaspoon brown sugar
Crabs:
2 extra-large egg yolks
2 teaspoons flour
Kosher salt and cayenne pepper
4 medium-size soft-shell crabs
⅓ cup instant cream of wheat
¼ cup corn oil
4 country sourdough rolls

1. To make the pepper slaw: Mix the vegetables together with the curry leaf–lime dressing. Set aside to steep for 1 hour.

2. For the spice rub: Grind all the dry spices in a spice grinder to a fine powder. Combine the ginger and garlic with the vinegars in a mini-blender and grind to a fine paste. Mix the ground dry spices with the ginger-garlic paste and season with salt and brown sugar. (This mix can be prepared up to a week in advance and stored in the refrigerator.)

3. Whisk the egg yolks in a bowl with the flour until they are very smooth. Season with salt and cayenne, and set aside until ready to coat the crabs.

4. To prepare the crabs: Using scissors, snip off the eyes and mouth and the gills (found under both sides of the shell), and wash the crabs thoroughly. With a spatula, smear the spice rub under and over the shells. Brush the egg wash on the top side of the crab and dip the egg-washed side in the cream of wheat to coat (on top only).

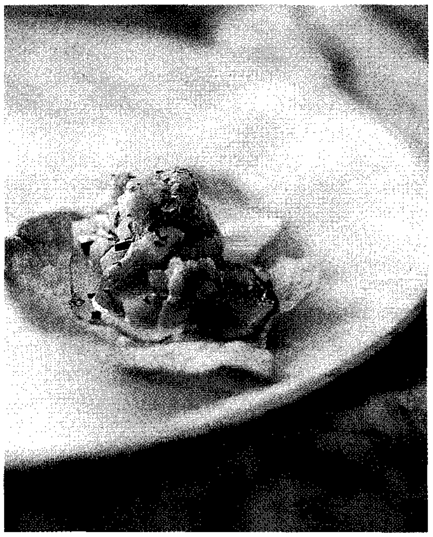
5. Heat the oil in a large heavy-bottomed skillet over medium heat. When it's hot, place the crabs in the skillet, crusted side down. (Make sure the oil is not too hot as the cream of wheat will burn.) When the crust reaches a light golden color after about 4 minutes, turn the crabs over and cook for a further 4 minutes.

6. Cut the rolls in half, cover with a layer of slaw, and top with a crab and the other half of the roll. Serve immediately.

MIXED BABY SALADS WITH CURRY LEAF–LIME DRESSING

4 cloves garlic, peeled
1 green chili (cayenne pepper or jalapeño), seeded and minced
4 sprigs fresh curry leaves, about 40 leaves
1 teaspoon minced ginger
1 tablespoon lime juice
½ cup corn oil
Sugar
Sea salt and freshly ground black pepper
1 pound salad greens, containing Thai basil, amaranth, baby mustard, anise, basil, baby spinach, arugula, and frisée

In a small pan, blanch the garlic twice in boiling water. Place the garlic, chili, curry leaves, ginger, and lime juice in a blender. Purée, adding the oil slowly to form an emulsion. Season to taste with sugar, salt, and pepper. Chill until ready to use. Toss with salad greens.



Salmon raita on a pappadam crisp.

CORIANDER-AND-MUSTARD-CRUSTED SHELL STEAK WITH AACHAR JUS

Sauce:
2 tablespoons butter
2 medium shallots, sliced
1 inch fresh ginger, peeled and minced
½ cup red wine
4 teaspoons glace de viande (available at Balducci's; reduced veal or beef stock can also be used)
2 teaspoons mild pickled mango (Pataks or other prepared brand)
Coarse sea salt and freshly ground black pepper
Spice blend for steaks:
1 teaspoon whole black peppercorns
2½ teaspoons yellow-mustard seeds
2 teaspoons coriander seeds
1 teaspoon cumin seeds
½ teaspoon whole allspice
1 teaspoon coarse sea salt
4 6-ounce trimmed shell steaks (cut about ½ inch thick)
3 tablespoons vegetable oil

1. For the sauce: Melt the butter in a 2-quart saucepan over medium heat. When the butter stops sizzling and turns nut-brown, add the shallots and ginger and

INDIAN SPICES: WHERE TO GET THEM AND WHAT TO DO WITH THEM

The essence of most Indian dishes is in the freshness and power of the spices. Chef Floyd suggests using a coffee grinder to grind them, but never use the same grinder again for your *coffee beans, unless you want your coffee to taste like cardamom!* He also suggests grinding only the amount of spices needed for the recipes, but if you do grind too much, store the rest in an airtight container in the freezer for up to two weeks. If a recipe calls for vinegar, the spices can be ground with the vinegar, and the combination will keep in the refrigerator for up to a month.

Chef Floyd recommends FOODS OF INDIA, 121 LEXINGTON AVENUE, BETWEEN 28TH AND 29TH STREETS (683-4419), in the heart of "Little India." Here you'll find brown mustard seeds, green and black cardamom, basil seeds, the dried fruit kokum, and fresh curry leaves. Also a large selection of good-quality rice, beans, lentils, nuts, breads, and fresh vegetables. Another of Floyd's favorites is SUBZI MANDI, 72-30 37TH AVENUE, JACKSON HEIGHTS, QUEENS (718-457-1848). This lively Indian-Pakistani-Bangladeshi store, located in an Indian neighborhood, has a great selection of spices, dried ingredients, and fresh vegetables.

sauté until they are soft but not browned, about 3 minutes. Add the red wine, and boil until reduced by half. Stir in the glace de viande and the mango pickle and bring to a boil.
2. Remove the pan from the heat and purée the sauce in a blender or food processor until very smooth. Pass sauce through fine-mesh strainer and adjust seasoning with the salt and pepper. Return sauce to pan and set aside.
3. For the spice blend: Pound or grind the whole spices individually, in a mortar and pestle or in a spice grinder; their consistency should match that of the sea salt. Mix spices with salt in a shallow bowl. Encrust both sides of the steaks with the spice blend, pressing the spices into the meat with the heel of your hand. (This can be done up to a day ahead.)
4. Heat the oil over a medium flame in a heavy-bottomed skillet large enough to hold all the steaks comfortably. When the oil is hot, just before the smoke point, add the steaks and sear for 3 to 4 minutes per side for medium rare.
5. While the steaks are cooking, return the sauce to a simmer over low heat. Serve spooned over steaks or on the side. May be served with baby-basmati risotto or nan bread and sautéed summer squash (*recipes below*).

BLACK SPICED ROASTED POUSSIN WITH KOKUM JUS

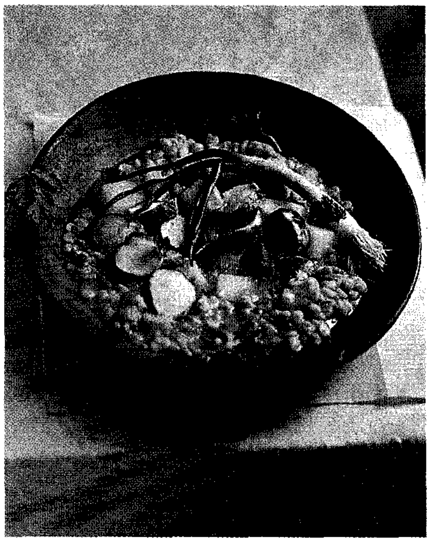
4 poussin, boned *(split poussin may also be used)*
Spice rub:
2 cloves
2 Indian cinnamon sticks
1 teaspoon whole black peppercorns
¼ teaspoon Sichuan pepper (available at Asian groceries)
2 pieces of star anise
1 teaspoon black cumin (shahi jeera)
4 black cardamom pods
Kosher salt
Sauce:
1 cup brown chicken jus (4 cups chicken stock reduced to 1 cup)
5 pieces kokum, boiled in ¼ cup of water and puréed
1 black cardamom pod, crushed
½ teaspoon spice rub (recipe above)
1 teaspoon maple syrup
Salt and freshly ground black pepper
3 tablespoons corn oil for searing the poussins

1. Prepare the poussin: Combine the spices and grind them in a spice grinder until fine. Combine the kosher salt with the ground spices. Rub this spice mix inside and outside the poussin and marinate for at least 4 hours in the refrigerator.
2. Prepare the sauce: Combine the chicken jus, kokum purée, cardamom, spice mix, and maple syrup in a sauce pan. Bring to a boil over medium heat. Continue cooking and reduce until the sauce turns thick and has reduced to about a quarter of its original volume. Season with salt and pepper.
3. Preheat the oven to 400 degrees Fahrenheit. Heat the corn oil in a large, heavy-bottomed ovenproof skillet over medium heat. Place the seasoned poussins breast-side-down in the pan. When the poussin breast turns a light golden color, turn the bird over and repeat with the other breast. When the second side turns golden, turn the bird over onto its back.
4. Place the poussin in the oven and roast for 10 minutes. Check to make sure that the legs are cooked through. (The halved poussin may be cooked over a charcoal grill if you prefer.) Serve the sauce with the poussin, accompanied by corn and summer squash.

SPICED CORN ON THE COB

4 ears of corn, husked and cleaned of all silk
2 cups milk
1 cup chicken stock
2-inch-knob ginger, peeled and sliced into 8 pieces
3 whole star anise
1 bay leaf
Salt

1. In a large saucepan add the corn, milk, chicken stock, ginger, star anise, bay leaf, and enough water to just cover the ears of corn. Place over medium heat and bring to a boil. Reduce the heat to low and simmer till the corn is tender, about 10 to 15 minutes. Season with salt. Cool the corn in the milk.



Sliced rabbit loin over chana dal.

2. Drain corn, dry with a paper towel, and grill over high heat for about 5 minutes.

SAUTÉED SUMMER SQUASH WITH CUMIN AND KOKUM

1 tablespoon extra-virgin olive oil
1 teaspoon cumin seeds
⅛ teaspoon red-pepper flakes
2 zucchini, split lengthwise and sliced ¼ inch thick
2 Gold-bar squash, split lengthwise and sliced ¼ inch thick (summer squash may be substituted)
4 kokum, seeded and cut into strips
Salt and freshly ground black pepper

Heat the oil in a large, thick-bottomed skillet over high heat. Add the cumin seed; when it starts to release an aroma, add the chili flakes and the squash. Cook for 2 minutes over high heat, stirring constantly. Add the kokum and continue to sauté over high heat for 1 minute. Season to taste with salt and pepper and cook until the squash is just tender, about 5 minutes in all.

BABY-BASMATI-AND MUNG-BEAN RISOTTO

1 tablespoon olive oil
6 green cardamom pods, cracked open
1 clove
1 bay leaf
¼ cup minced shallots
1 clove garlic
¼ cup mung beans (also known as split moong dal), split, picked, washed, and soaked in warm water overnight
1 cup baby basmati rice, picked and washed till water runs clear
¼ cup white wine
3 to 3½ cups chicken stock or vegetable stock, hot
½ teaspoon salt and freshly ground black pepper
2 tablespoons butter
2 teaspoons chopped chervil
Garnish:
1 whole green cardamom pod, ground to a fine powder

1. Heat the oil in a medium-size heavy-bottom saucepan over medium heat. Add the cardamom, clove, and bay leaf, and cook till fragrant, about 1 minute. Add the shallots and whole garlic, reduce heat and cook for 2 minutes, stirring occasionally.
2. Drain the mung beans thoroughly, add to the pan along with the rice, and stir-fry for 2 minutes. Add the white wine and cook until almost dry, stirring constantly.
3. Add the hot stock, ½ cup at a time, stirring constantly. Once most of the stock has been absorbed, repeat this step until all the stock has been absorbed and the rice is al dente. Season with salt and pep-

per, add the butter and chopped chervil, and stir until the butter has melted and the rice is creamy.

4. Remove the whole spices and garlic. Sprinkle cardamom powder over the rice just before serving.

ONION-AND-ROSEMARY NAN

⅓ cup yogurt, room temperature (preferably with an active culture)
½ cup milk, room temperature
1 teaspoon dry yeast, activated in two teaspoons of warm water
½ teaspoon sugar
½ teaspoon salt
1 pound stone-ground organic enriched unbleached white flour, sifted
1 tablespoon chopped rosemary
½ teaspoon baking soda
3 tablespoons extra-virgin olive oil
½ teaspoon cumin seeds
½ teaspoon kalonji (also called nigella or black onion seeds)
½ teaspoon chopped ginger
1 large red onion, sliced thin
Coarse sea salt and freshly ground black pepper

1. Combine the yogurt, milk, yeast, sugar, salt, and ½ cup warm water (about 110 degrees). Mix thoroughly until smooth. Combine in a bowl the flour, rosemary, and baking soda. Make a well in the center and pour in the yogurt mixture. Using your hands, mix until the dough forms a ball. Rub 2 tablespoons of oil over the dough. Cover with a damp towel, and let stand for one hour. The dough should be soft and increased slightly in volume.

2. Knead the dough with your hands for a couple of minutes or until most of the oil has been incorporated. Make sure not to overwork the dough. Cover and refrigerate for 6 hours or overnight.

3. Prepare the topping: Heat 1 teaspoon of oil in a skillet, add the cumin and kalonji, and cook till fragrant, about 1 minute. Add the ginger and onion, and sauté until transparent. Season to taste and set aside to cool. Reserve in the refrigerator till ready to use.

4. Divide the dough into four smooth even-sized balls. Arrange on a tray, cover with plastic wrap, and set aside to rest for an hour at room temperature.

5. Preheat the oven to 550 degrees, placing a baking stone or quarry tiles on the middle shelf.

6. Using your fingers, press the dough into flat rounds about ¼ inch thick. Press the sautéed onion mixture into the dough, season with sea salt and pepper. Place the dough on the stone, and bake for 5 to 7 minutes until puffy and golden. Brush the nan with 2 teaspoons of oil, and serve with crusted shell steak or as an accompaniment to any of the dishes.

The Garrick

SALMON RAITA

10 ounces salmon, finely diced
1 tablespoon finely diced red onion
1 tablespoon finely chopped mint leaf
1 tablespoon finely chopped cilantro
4 ounces plain yogurt
½ cup peeled, seeded, and diced cucumber
1½ teaspoons ground cumin
½ teaspoon turmeric
3 tablespoons lemon juice
1 tablespoon grated lemon zest
Salt and freshly ground white pepper
Vegetable oil for frying
4 pappadams
1 Kirby cucumber, peeled and sliced into very thin rounds
Garnish:
4 mint sprigs
3 tablespoons chopped chives

1. Combine the salmon with the red onion, mint, and cilantro in a steel or ceramic mixing bowl and refrigerate, covered, for one hour.

2. In another bowl combine the yogurt, cucumber, ground cumin, turmeric, and lemon juice and zest. Combine the yogurt raita dressing with the salmon mixture just before serving. Season to taste with salt and pepper.

3. Heat ½ inch of oil in a large skillet and fry the pappadams in the hot oil until crisp, one at a time, and drain on paper towels.

4. Arrange the sliced cucumber rounds to form a 4-inch circle on 4 cold plates. Divide the salmon mixture equally onto the cucumber circles and place a pappadam vertically on the mixture. Garnish with mint sprig and sprinkle chopped chives around the plate. (A more formal presentation would be to shape the salmon in a ring mold.)

LOIN OF RABBIT WITH CHANA DAL

3 cloves garlic, peeled and chopped
½ medium onion, diced
1½ inches ginger, peeled and chopped (reserve peelings)
2 tablespoons chopped cilantro
3 tablespoons lemon juice
5 tablespoons peanut oil
Salt and freshly ground black pepper
4 large rabbit loins (about 1 pound)
1¼ cups strong chicken stock
8 whole scallions, cleaned
Garnish: cilantro leaves

1. Put the garlic, onion, ginger, cilantro, lemon juice, 1 tablespoon of the peanut oil, salt, and pepper in a blender or processor and purée, adding a little water to make a smooth paste. Place the rabbit and the spice paste in a Ziploc bag, making sure the rabbit is coated with the spice paste, and refrigerate for at least 4 hours.

Cool-as-a-cucumber soup, topped with cumin, mint, and basil.

2. Bring the chicken stock and the reserved ginger peelings to a boil in a saucepan. Remove from heat, cover, and steep for 30 minutes. Strain and keep warm.

3. With a paper towel, remove as much of the spice rub from the rabbit loins as possible. Heat the remaining peanut oil in a skillet, add the rabbit, and sauté over medium heat for about 4 to 5 minutes, turning frequently, until just medium; do not overcook. Allow the rabbit to rest for 5 minutes, then slice into medallions.

4. Heat the scallions in the ginger-chicken broth. Spoon the chana dal (at room temperature; recipe below) onto the middle of 4 plates and divide the rabbit equally on top. Spoon a little ginger-chicken broth over each plate and garnish with 2 scallions and the cilantro leaves.

CHANA DAL

1½ cups chana dal
2 inches ginger, peeled and cut in ½-inch pieces
2 tablespoons cumin
1½ teaspoons salt
½ teaspoon cayenne pepper or to taste
2 cups Idaho potatoes, diced and cooked
4 tablespoons lemon juice

Combine the first five ingredients with 6 cups of water in a saucepan, and cook covered over low heat for 1 hour. Strain any remaining liquid, remove ginger, add the potatoes and lemon juice, and reheat. Check seasoning. ■

LONG ISLAND

FORGET PROVENCE. CHEF DAVID PAGE FINDS ALL THE FRESH PRODUCE, FINE WINE, AND SOLID AMERICAN INSPIRATION HE NEEDS JUST 80 MILES FROM MANHATTAN.

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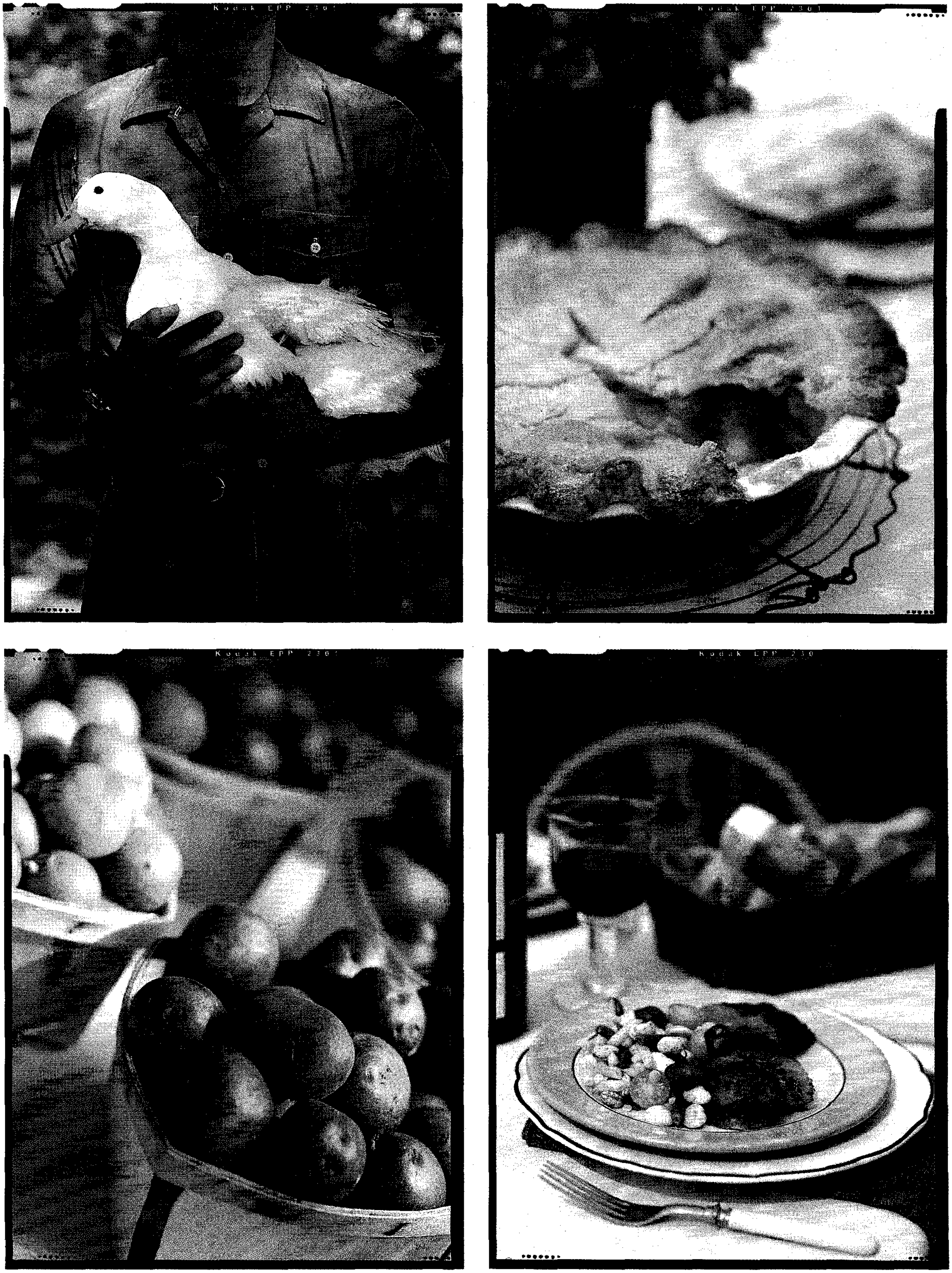
GRAPE EXPECTATIONS: Chef David Page (in glasses, bottom right) toasts his hosts at the Pellegrini Vineyards on Long Island's North Fork. *The menu, planned by Page, was designed to showcase locally grown produce and seafood caught in nearby waters.*



NATIVE FARE: Clockwise from upper left, a Long Island bird from Crescent Duck Farm; fruit pie made from white peaches gathered at Wickham's Fruit Farm; marinated duck breast, grilled, with succotash salad; and varieties of local potatoes on sale at Wells Homestead.

ONE EXPECTS TO FIND THE DREAMY CONFLUENCE OF WINE, FOOD, and farm stands in a place like Provence—or at least Northern California—but it's not exactly the first image conjured up by the name Long Island. Summer in the East End, defined by traffic jams and overbooked restaurants, has become more an extension of city life than an example of bucolic country living. But that's only for those rural sophisticates who hang a right at Riverhead. The North Fork, long eclipsed by its glitzier southern sister, has become a haven for people who prefer the scenic to the scene. It's still steeped in its agricultural heritage—with farm stands that don't aspire to match Dean & Deluca prices (or preciosity), fishermen who scour the Peconic Bay and Long Island Sound for that night's dinner, and a boutique winemaking industry that for the past quarter-century has been taking advantage of the region's congenial microclimate and long growing season.

Chef David Page, who owns Manhattan's Home Restaurant and Drovers Tap Room with his wife, Barbara Shinn, likes to compare the geography of the North Fork, where the couple bought a weekend home two years ago, to California's wine country, but with one big difference: scale. "You can go from a winery to a little bay where you dig clams in five minutes," he marvels. On the way, you'll pass any number of farm stands selling fresh (and, increasingly, organic) produce and flowers.

A staunch proponent of homegrown ingredients and American culinary traditions, Page couldn't resist an invitation to bring together the foods and wines of the North Fork for an all-American cookout. The hosts were Bob and Joyce Pellegrini, and the place was their 85-acre Cutchogue vineyard. (The two couples met in 1993, when the Pellegrinis dropped off a bottle of their Merlot at the just-opened Home restaurant.)

Page and Shinn didn't have to venture far from their cliff-side Southold homestead to forage for the feast. The lobsters came from Orient Point; the flaky, delicate porgies were caught in Peconic Bay; and the ducks were hatched at Crescent, one of the North Fork's last remaining duck farms. Wells Homestead (formerly Skelly's) and Lathan's farm stands provided the fresh vegetables and herbs, and the white peaches came from Wickham's Fruit Farm, a local favorite for pick-your-own stone fruit. (For more information on these and other North Fork food sources, see the adjoining shopping guide.)

Besides providing the perfect setting, grapes figure prominently in the meal, and not just in the form of the Pellegrini wines that are matched with each course. (To be sure, the synergistic marketing potential of such pairings wasn't lost on the foursome: The Pellegrinis have hired Page and Shinn to organize a series of Sunday chef's demonstrations in their new vineyard kitchen this summer.) The porgies are wrapped whole in wild grape leaves, which prevents moisture loss and allows the flavors of the fish, lemon, herbs, and brine to commingle. ("Barbara picks them off our bluff and brines them herself," says Page. The bluff-less can manage just as well with the cultivated supermarket variety.) And by adding dried grapevines and lavender stems to hardwood coals, Page gives his lavender-infused duck a delightfully smoky perfume.

This simple, seasonal Long Island cookout concludes with an indigenous classic: a sumptuous peach pie that Page uses to celebrate the white peach, a not-too-sweet American strain with a pitifully short season. It's the perfect coda to a meal designed to celebrate the Island's own all-too-short summer season. ■

> Page and Shinn didn't have to venture far from their cliff-side Southold homestead to forage for the feast.

NORTH FORK SHOPPING GUIDE

WELLS HOMESTEAD
(formerly Skelly's Farmstand) MAIN ROAD, AQUEBOGUE; 516-722-3796
Proprietors Lyle and Susan Wells grow asparagus; green beans; broccoli; squash and squash blossoms; potatoes; green, red, and yellow bell peppers; eggplants; and a selection of fresh herbs on their 100-acre farm.

WICKHAM'S FRUIT FARM
ROUTE 25, CUTCHOGUE;
516-734-6441
This 50-year-old family-owned 200-acre farm offers pick-your-own seasonal produce from May to October, including asparagus, strawberries, raspberries, cherries, peaches, blackberries, and apples. Closed Sundays.

LATHAM FARM
MAIN ROAD, ROUTE 25, ORIENT;
516-323-3569
The Lathams sell fresh fruit and a large selection of vegetables grown on their 300-acre property. Opens Memorial Day weekend.

MOONBEAM ORGANIC GARDENS
5745 ALVAH'S LANE, CUTCHOGUE;
516-734-5069
Denise Markut's certified organic community farm grows 40 to 50 different kinds of vegetables and 20 culinary and medicinal herbs. Open Fridays and Saturdays through June, daily through September.

SOUTHOLD FISH MARKET
PORT OF EGYPT MARINA,
ROUTE 25 JUST EAST OF SOUTHOLD;
516-765-3200
The owners farm their own oyster beds and buy local clams and lobsters. Most of the fish is caught locally.

CRESCENT DUCK FARM
BOX 500, AQUEBOGUE;
516-722-8000
This 140-acre duck farm, one of five remaining on Long Island, produces about 1 million ducklings a year.

PELLEGRINI VINEYARDS
23005 MAIN ROAD, CUTCHOGUE;
516-734-4111
Open daily, 11 a.m. to 5 p.m.

THE RECIPES

VINEYARD FEAST

Menu for 6

BARBECUED ORIENT POINT LOBSTER KABOBS WITH BASIL MAYONNAISE

Pellegrini Vineyards East End Chardonnay

LOCAL PORGIES WRAPPED IN WILD GRAPE LEAVES WITH OVERNIGHT TOMATOES

Pellegrini Vineyards Chardonnay, 1995

GRAPEVINE-SMOKED LONG ISLAND DUCK AND SUCCOTASH SALAD

Pellegrini Vineyards Merlot, 1995

WHITE-PEACH PIE

Pellegrini Vineyards Finale, 1996

LOBSTER KABOBS

3 1¼-to-1½-pound whole lobsters
2 tablespoons Old Bay seasoning
6 tablespoons olive oil
3 tablespoons basil, cut into ribbons
2 lemons, juiced
Salt and freshly ground black pepper

1. Place a steaming rack in the bottom of a lobster pot. Put 2 inches of water in the pot, add the Old Bay, and bring to a boil. Add the lobsters; cover and steam for 4 to 5 minutes. Immediately plunge the lobsters into a large bowl of ice water for 2 to 3 minutes to stop them from cooking any further.

2. When the lobsters are cool, remove the meat from the shells, taking care to leave the claws whole. Cut the tails in half lengthwise.

3. Whisk together in a mixing bowl the olive oil, basil, and lemon juice. Season to taste with salt and pepper. Toss the lobster meat in the marinade.

4. Starting with the halved tail, slide the lobster onto the skewers. It's best to skewer the meat lengthwise so that it stays in place.

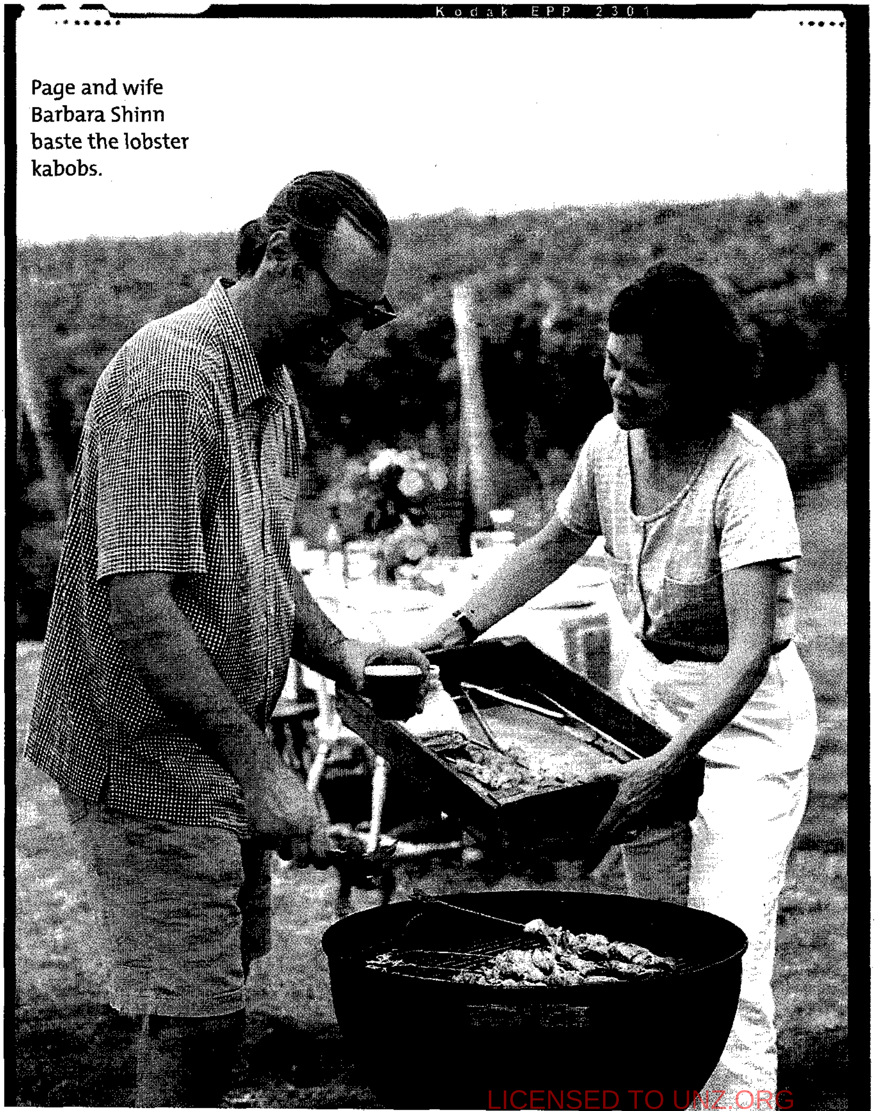
5. Grill the lobster skewers quickly over a hot charcoal fire until they are just warmed through. Serve with basil mayonnaise (recipe below).

BASIL MAYONNAISE

2 cloves garlic, minced
2 egg yolks
3 tablespoons lemon juice
8 basil leaves, cleaned and patted dry
1 cup canola oil
½ cup olive oil
¼ teaspoon cayenne pepper
Salt and freshly ground black pepper

1. Purée the garlic in a food processor with the egg yolks and half the lemon juice. Add the basil and continue to purée while slowly adding the oils.

2. When half the oils are incorporated, add the remaining lemon juice. Continue to drizzle the remaining oil slowly into the mayonnaise. Add the cayenne pepper and season to taste with salt and pepper.



Page and wife Barbara Shinn baste the lobster kabobs.

PORGIES WRAPPED IN GRAPE LEAVES

6 whole porgies or other small fin fish not exceeding 1 pound each (*ask your fishmonger to scale, gut, and trim the fins from the porgies*)
1 cup olive oil
6 cloves garlic, chopped
6 small sprigs fresh thyme
6 small sprigs fresh oregano
6 small sprigs fresh savory
2 teaspoons crushed red-pepper flakes
6 slices of lemon
Salt and freshly ground black pepper
12 large preserved grape leaves

1. Whisk together in a large mixing bowl the olive oil, garlic, herbs, red-pepper flakes, and lemon slices. Season with salt and pepper.

2. Carefully toss the fish with the marinade, making sure that they are evenly coated.

3. Lay one of the grape leaves out on a cutting board. Place one fish on it with its head pointing toward the stem end of the leaf. Place one lemon slice and a sprig of each herb on top of the fish. Wrap the second grape leaf over the top of the fish. Using butcher's twine, tie the grape leaves to the fish in three places. Repeat with remaining fish and set them aside for 30 minutes.

4. Prepare a charcoal grill. Brush the wrapped fish with the oil from the marinade and grill them over medium-hot

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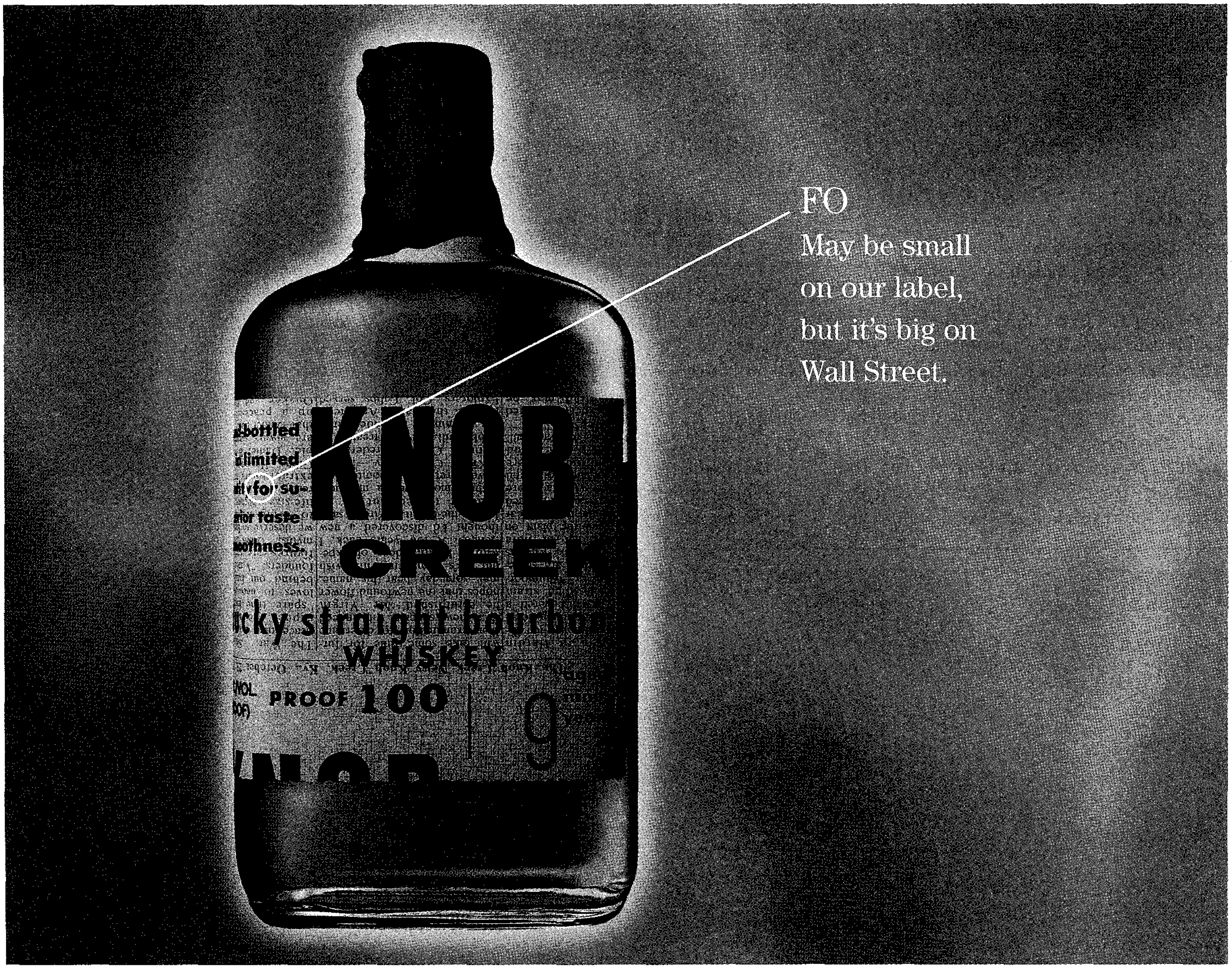
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coals for about 4 to 5 minutes on each side. The grape leaves will become slightly charred. Remove the porgies to a serving platter. (The porgies can be baked in a 400-degree oven for about 20 to 25 minutes until the fish just flakes.) Serve with overnight tomatoes with balsamic dressing (recipe below).

OVERNIGHT TOMATOES

NOTE: *This recipe may be halved if you do not want to keep the extra tomatoes for later use.*

5 pounds ripe plum tomatoes
½ cup extra-virgin olive oil, plus additional oil to cover the cooked tomatoes if you want to keep them
6 to 10 sprigs fresh herbs (for example, summer savory, oregano, or basil)
3 cloves garlic, slivered
2 teaspoons kosher salt
1 tablespoon cracked black pepper

1. Preheat the oven to 175 degrees.
2. Cut the tomatoes in half lengthwise and remove the seeds. Toss the tomatoes with the remaining ingredients. Set the tomatoes, cut sides up, on two 12-by-18-inch baking sheets.
3. Place in the oven and slowly dry the tomatoes for 6 to 8 hours or overnight. They should appear shriveled when finished, although they will still retain a good amount of moisture.

To store: Place in an airtight container with olive oil to cover. They will keep for 3 to 4 weeks.

OVERNIGHT TOMATOES WITH BALSAMIC DRESSING

1 cup diced overnight tomatoes
½ cup olive oil
3 tablespoons balsamic vinegar
4 tablespoons minced scallions
Salt and freshly ground black pepper

Gently stir all the ingredients together in a bowl.

GRAPEVINE-SMOKED DUCK BREASTS

6 6-ounce boneless, skinless Long Island duck breasts
3 cups dried grapevines
Handful dried lavender stems

Marinade:
1 tablespoon minced lavender (available from Balducci's and Life)
1 tablespoon crushed mustard seeds
1 tablespoon minced fresh thyme
2 teaspoons cracked black pepper
2 teaspoons minced shallots
4 tablespoons olive oil

1. Whisk together all the ingredients for the marinade and pour over the duck breasts, making sure they are well coated. Set aside to marinate at room temperature for 1 to 2 hours or overnight in the refrigerator.
2. Soak dried grapevines and dried lavender stems in water for 30 minutes before grilling.
3. Prepare a charcoal fire. Just before grilling, add the grapevines and lavender to the fire. Grill the breasts until medium-rare, about 4 to 5 minutes on each side. Remove from grill and allow to rest for 5 minutes.

SUCCOTASH SALAD

1 cup shelled fresh lima beans
1 cup shelled fresh cranberry beans
7 tablespoons olive oil
1 small onion, finely diced
2 teaspoons minced garlic
3 ribs celery, cut in ¼-inch dice
6 ears sweet corn, cut off the cob
1 tablespoon Dijon mustard
2 teaspoons crushed mustard seeds
3 tablespoons apple-cider vinegar
Salt and freshly ground black pepper

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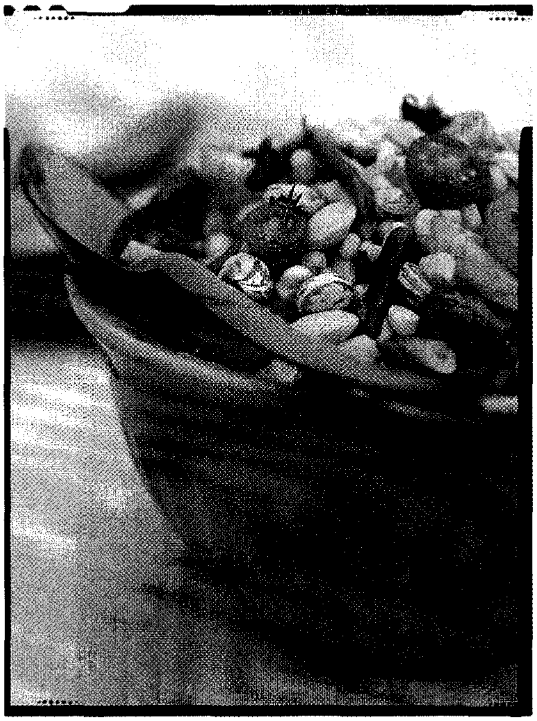
2 cups tomatoes, skinned, seeded, and cut in ½-inch dice
1 bunch scallions, thinly sliced
2 tablespoons chopped fresh herbs (parsley, basil, thyme)

1. Add the beans to a medium-size saucepan of boiling salted water and simmer until tender. Drain and plunge into a bowl of ice water to cool. Drain and set aside.

2. In a 10-inch sauté pan, heat 2 tablespoons of olive oil; add the onion, garlic, and celery; and sauté gently until softened. Add the corn and continue to cook for about 2 minutes. Transfer to a large salad bowl and set aside to cool.

3. Combine the mustard, mustard seeds, and vinegar in a small bowl; whisk in the remaining oil and season to taste with salt and pepper.

4. Add the beans, tomatoes, scallions, herbs, and vinaigrette to the corn and toss together.


A cornucopia of Long Island vegetables.

WHITE-PEACH PIE

Crust:
3 cups all-purpose flour
⅓ cup cake flour
3 tablespoons sugar
½ teaspoon baking powder
½ teaspoon salt
1½ cups (3 sticks) chilled butter, cut into ½-inch pieces

Peach filling:
8 large ripe white peaches (about 3½ to 4 pounds)
½ lemon, juiced and strained
½ cup sugar (use more or less according to the sweetness of the fruit)
3 tablespoons cornstarch
Pinch each of cinnamon, ground nutmeg, and salt
2 tablespoons cold unsalted butter, cut into cubes
2 tablespoons cream
Sugar for dusting

1. Place the first 5 ingredients in the bowl of a food processor fitted with a metal blade. Pulse briefly to combine. Add the butter and pulse until the mixture is crumbly. Slowly add 1 cup ice water until dough just holds together. Divide the dough into 2 slightly unequal parts. Gently pat them into disks and chill until firm, about 1 hour.

2. Preheat the oven to 375 degrees with the rack in the lower third of the oven.

3. Roll each disk of dough to ⅛-inch-thick rounds. Fit the larger of the two into a 10-inch pie plate. Trim the edge, leaving a ½-inch overhang. Place the remaining dough on a parchment-lined sheet pan. Refrigerate both while preparing the peaches.

4. Blanch the peaches in boiling water for about 30 seconds or until the skins begin to loosen. Immediately plunge them into a large bowl of ice water. Allow them to cool for a few minutes before removing and peeling them.

5. Place the lemon juice in a large bowl. Cut the peaches in half, remove the stones, and cut into thick slices, tossing them gently in the lemon juice as you go to prevent discoloration. (There should be approximately 8 cups of slices.) Discard any excess juices.

6. Combine in a small bowl the sugar, corn starch, spices, and salt. Toss the sugar mixture gently with the peaches, and fill the piecrust. Dot the peaches with the chilled butter.

7. Brush the outer edge of the crust with some of the cream for glazing. Gently place the top crust over the fruit; trim off excess dough, leaving ½ inch for the edge. Gently press the two edges together and fold the overhang under, forming a smooth border on the rim of the pie pan. Flute or crimp the edge as desired. Brush the crust with cream and sprinkle with sugar. Cut several slashes in the top of the crust to release steam.

8. Bake for 45 minutes or until the crust is golden-brown. Cool to room temperature or serve warm with freshly whipped cream or vanilla ice cream. ■

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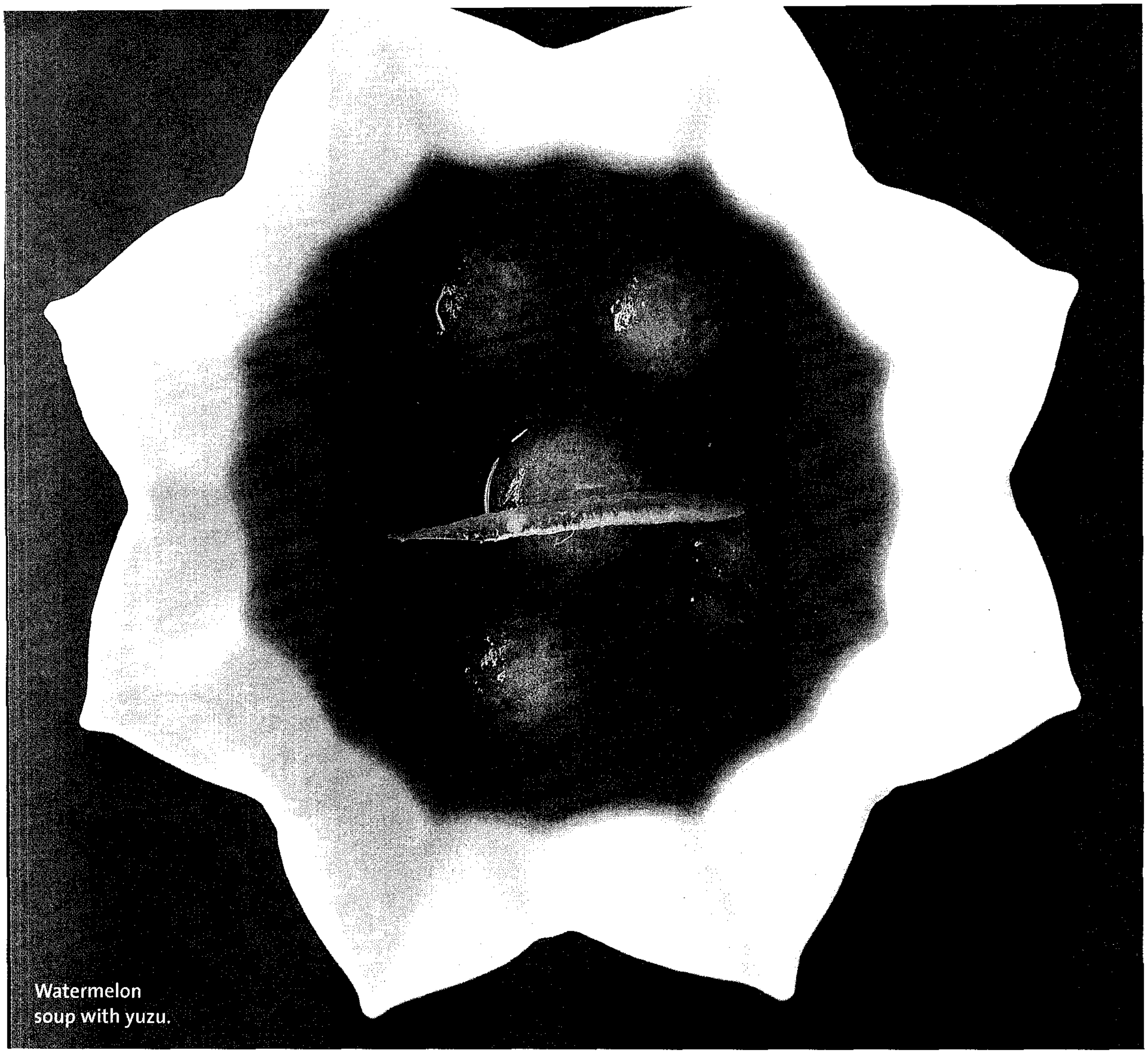


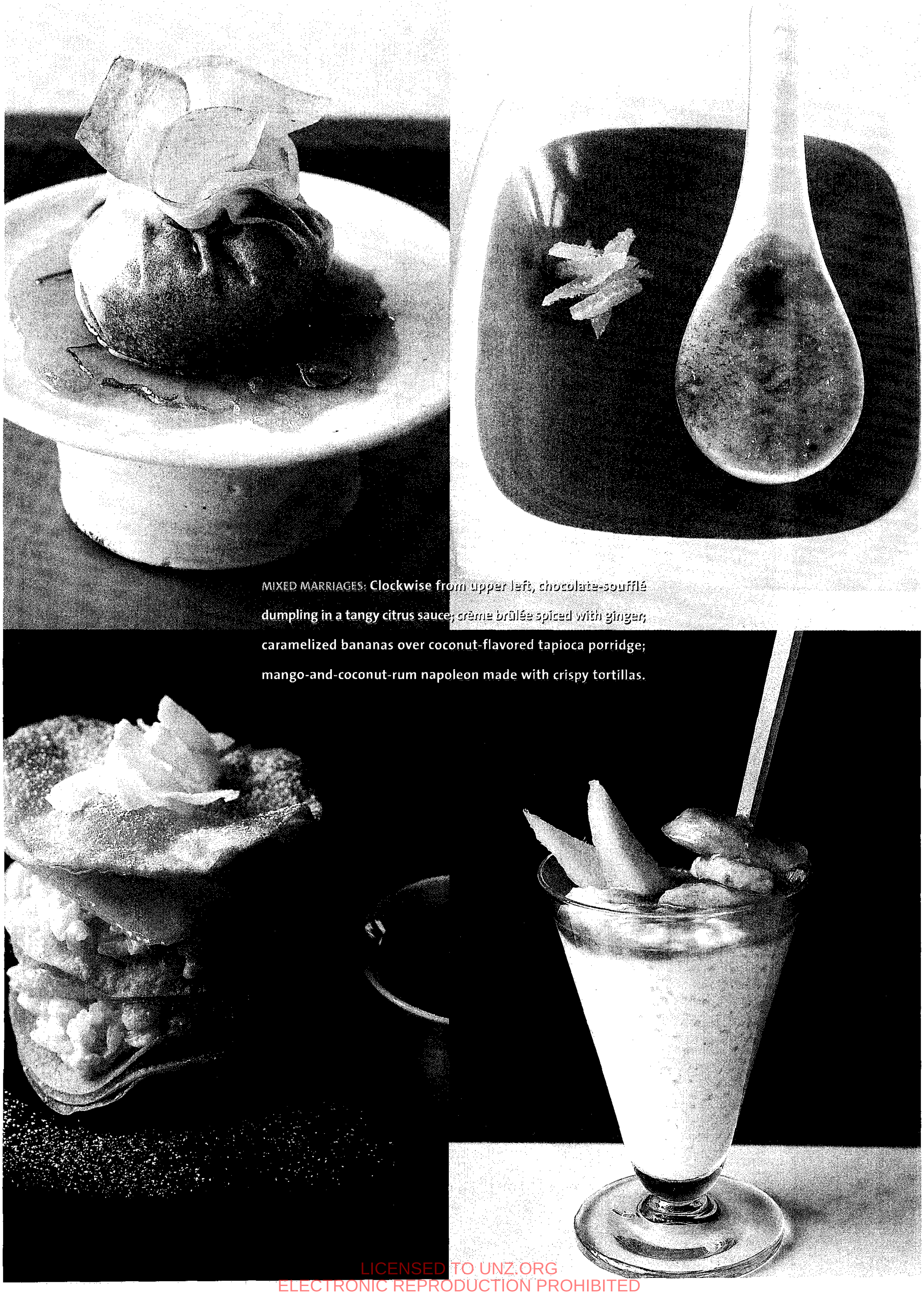
Watermelon soup with yuzu.

LUSCIOUS ACTION

CAN A MEXICAN TORTILLA—OR A SPOONFUL OF YUZU JUICE—GIVE AN EXOTIC LIFT TO A FAMILIAR DESSERT? IF YOU HAVE TO ASK, YOU CAN'T AFFORD NOT TO TRY IT.

IN LIGHT OF ALL THE FREE-SPIRITED, CROSS-CULTURAL cooking going on, it's no surprise that desserts have also been going global. Why order anything as humdrum as a poached pear when at Nobu you can have poached nectarines in plum wine and sake sabayon? And while a napoleon might seem staid after Maya's feisty Mexican fare, layering tortillas with mango slices flambéed in coconut rum definitely transforms *that* pastry into the perfect accompaniment. Of course, no one's suggesting that crucial confections like chocolate be banished—we merely want them reinvented. The dessert chef at Mirezi uses Indonesian spring-roll wrappers to turn the standard melting soufflé cake into dark Valrhona dumplings: an approach also in scrumptious use at the superhot new BondSt, where banana-and-pineapple-stuffed gyoza come with ginger ice cream under a drizzle of lemongrass syrup. And Raga's traditional crème brûlée gets revved up with a ginger bite and an unnerving—but inspired—sprinkle of red-pepper flakes. Sweet teeth, as these recipes demonstrate, need never be xenophobic. You can have your yuzu and eat it, too.

PHOTOGRAPHED BY GENTL & HYERS
FOOD STYLING BY RORI SPINELLI. PROP STYLING BY HELEN CROWTHER.



MIXED MARRIAGES: Clockwise from upper left, chocolate-soufflé dumpling in a tangy citrus sauce; crème brûlée spiced with ginger; caramelized bananas over coconut-flavored tapioca porridge; mango-and-coconut-rum napoleon made with crispy tortillas.

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THE RECIPES

Each recipe serves 6

POACHED NECTARINES IN PLUM WINE AND SAKE SABAYON

Nobu

8 nectarines
½ cup sugar
1 bottle plum wine (50 oz.)
1 vanilla bean

1. Place nectarines, sugar, plum wine, and vanilla bean in a large saucepan, scraping the vanilla bean to release all the seeds.
2. Cover the top of the fruit with a coffee filter or a circle of parchment paper.
3. Bring to a boil, reduce the heat, and simmer until the nectarines are cooked yet firm (if the tip of a knife goes in easily, they're done; may take up to half an hour, depending on ripeness). Set aside to allow the nectarines to cool in the plum wine.
4. Cut the nectarines into slices, and return to the cooking liquid. Serve with sake sabayon (recipe below).

Sake Sabayon:
½ teaspoon gelatin
3 ounces sake
3 egg yolks
¼ cup sugar
1 cup cream, whipped

1. Mix the gelatin with 2 tablespoons of water and allow it to bloom; set aside.
2. Combine in a large bowl the sake, yolks, and sugar. Place the bowl over a saucepan of hot water on a low flame, and whisk constantly until the mixture is pale in color, fluffy, and soft peaks flop from the whisk, about 8 minutes. Do not allow the sabayon to overheat, or it will curdle. Whisk in the gelatin mixture until combined.
3. Place over an ice bath until cool. Stir in the whipped cream, transfer into a bowl, cover, and refrigerate.

TAPIOCA PORRIDGE

Nobu

1 cup small-pearl tapioca
5 cups coconut milk
½ cup sugar
¼ cup butter
3 bananas, sliced into ½-inch-thick disks
½ cup dark-brown sugar
1 ripe mango, diced or sliced

1. Soak the tapioca overnight in 2 cups of water.
2. Combine the tapioca, coconut milk, and sugar in a saucepan over medium heat. Stir occasionally with a spatula, es-

Sliced nectarines with a side of sake sabayon.

pecially in the beginning, taking care not to burn the bottom or break the pearls. Remove from the heat when the pearls have expanded and the tapioca is thick but not runny, about 10 to 15 minutes.

3. Heat the butter in a sauté pan; add the bananas, and sauté for 1 minute over medium-high heat. Sprinkle with the brown sugar, and cook for another minute. Add 3 tablespoons of water, and stir until caramel forms and coats the bananas.

4. Serve the hot tapioca in bowls, top with a few slices of banana, and sprinkle with mango. Serve immediately.

CHOCOLATE-SOUFFLÉ DUMPLING WITH ORANGE DIPPING SAUCE

Mirezi

- 6 ounces dark chocolate
- 6 tablespoons butter plus melted butter for brushing
- 3 large eggs, separated
- ½ cup sugar
- 3 tablespoons flour
- 6 sheets TYJ Indonesian spring-roll wrappers (*available from Asia Market, 71½ Mulberry Street*)
- 6 1-inch cubes dark bittersweet chocolate, preferably Valrhona
- Nonstick cooking spray

1. Preheat the oven to 375 degrees Fahrenheit.

2. Melt 6 ounces dark chocolate with the butter in a double boiler. Set aside to cool to room temperature.

3. Whip egg yolks and ¼ cup of the sugar together until they triple in volume and become pale in color. Fold in the flour until combined, followed by the melted chocolate. Whip the egg whites with the remaining sugar in a medium bowl until soft peaks form, and fold into the chocolate mixture until totally incorporated.

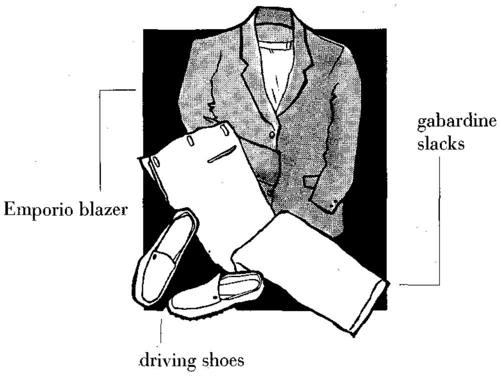
4. Butter the top outer corners of the spring-roll wrappers, and use them to line 3-inch-diameter muffin tins coated with cooking spray. Fill each cup three-quarters full with a sixth of the soufflé mixture, drop one cube of chocolate into each, and crimp the edges of the wrappers. (They can be held in the freezer for up to 2 hours at this stage, but add 3 more minutes to the cooking time if you do so.) Bake in the oven for about 12 minutes. Serve immediately with orange sauce (recipe below).

Orange Dipping Sauce:

- ¾ cup orange marmalade, thin-rind
- ¼ cup orange juice
- 3 tablespoons orange zest, blanched
- 2 tablespoons lemon zest, blanched
- 1 tablespoon lime zest, blanched

Opposite page, spoon from Takashimaya.

What to wear with
Scottish Pheasant Pithivier.



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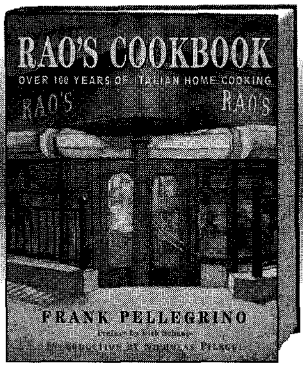

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Heat all the ingredients together in a saucepan until warm.

MANGO-AND-COCONUT-RUM NAPOLEON

Maya

½ cup short-grain white rice
2½ cups milk
1 cup sugar
3 cinnamon sticks
6 6-inch flour tortillas
1 cup vegetable oil
1 tablespoon ground cinnamon
¼ cup powdered sugar
3 ripe mangoes
5 tablespoons butter
1 teaspoon lemon juice
½ cup Malibu (coconut) rum

1. Place the rice, milk, ¼ cup of the sugar, and cinnamon sticks in a saucepan, and simmer for about 35 minutes or until rice is tender and creamy.

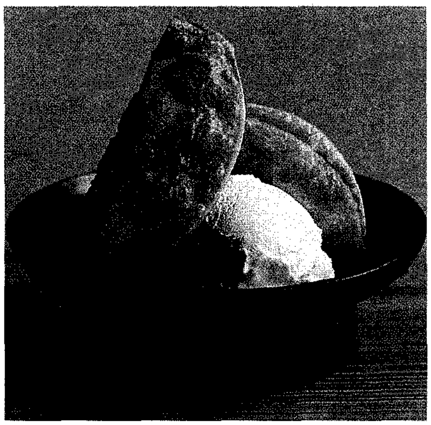
2. Cut the flour tortillas into 3-inch rounds with a cookie cutter to make a total of 18 disks. Heat the oil in a medium-size skillet. Deep-fry the tortillas until they are golden brown, drain on a paper towel, and set aside to cool. When ready to assemble the napoleons, sprinkle the fried tortillas with ground cinnamon and powdered sugar.

3. Peel the mangoes and cut the pulp away from the pit. Slice mango into roughly 3-inch-square pieces (cut off the ends of each slice to make squares).

4. Heat the butter with ½ cup of the sugar and lemon juice in a sauté pan over medium heat until sugar dissolves (do not let it caramelize). Add the mango slices and flambé with the Malibu rum. Remove the mangoes and reserve the sauce.

5. Place a fried tortilla disk on each plate, cover with a layer of rice followed by a slice of mango, and repeat the process, finishing with a tortilla crisp.

6. Drizzle the sauce around the napoleon and sprinkle with powdered sugar.



Crispy pineapple-and-banana gyoza.

GINGER CRÈME BRÛLÉE

Raga

2½ cups heavy cream
1 3-inch knob ginger
½ cup sugar
½ teaspoon powdered ginger
Pinch crushed-red-pepper flakes
6 egg yolks
2 tablespoons superfine or powdered sugar
Garnish:
1½ teaspoons finely diced candied ginger

1. Heat the cream in a heavy-bottomed saucepan. With a cleaver, coarsely chop the ginger, then smash the pieces with the flat side of the cleaver. Add the ginger to the cream in a saucepan and bring to a boil, remove from heat, and allow to steep for ½ hour.

2. Reheat cream over medium-high heat until steaming (do not allow to boil), add sugar, and stir until dissolved. Whisk in the ginger powder and red-pepper flakes until incorporated. Remove from heat and allow to steep for 5 minutes before tasting and adjusting seasoning.

3. Whisk the egg yolks constantly in a bowl while slowly drizzling in half of the hot cream mixture. Slowly incorporate mixture back into the saucepan containing the remaining hot cream, whisking constantly.

4. Strain into a bowl and place over an ice-water bath, and whisk until the mixture is cool (stops steaming). Refrigerate till cold. (Can be kept covered in the refrigerator for 2 to 3 days until ready to use.)

5. Preheat oven to 325 degrees.

6. Pour the ginger-cream mixture into 6 single-serving ramekins. Place the ramekins in a pan with high sides and fill with hot water until it comes up to roughly half the height of the ramekins. Place in the oven and cook for 35 to 40 minutes, until custard is just set around edges but is slightly liquid in the center. Remove ramekins from water bath, cover, and chill thoroughly.

7. When ready to serve, heat the broiler to high and sprinkle top of the custard with a good coating of powdered or superfine sugar. Wipe the sugar off the ramekin edges and place custard under the broiler. Watch carefully and rotate, using tongs, so that the surface does not blacken but turns an even caramel color. (Or brown it with a blowtorch.) Garnish center with candied ginger.

CHILLED WATERMELON SOUP WITH YUZU

Union Pacific

½ cup plus 3 tablespoons sugar
2 teaspoons each lemon, lime, and orange zest, blanched

Bowl from Takashimaya; tray from Calvin Klein Home.

- 2 stalks lemongrass, cut in thirds and crushed
- 3 pounds watermelon plus ½ cup small watermelon balls
- 2 tablespoons yuzu juice (*available at Katagiri, 224 East 59th Street*)
- Tangerine or clementine sorbet *(optional; available at Ciao Bella, 262 Mott Street)*

1. Heat ½ cup of the sugar and 1 cup of water in a small saucepan for 5 minutes, add the citrus zest, and simmer until tender. Remove from heat; allow the zest to tenderize for 12 hours.
2. Add remaining sugar to 1 cup water in a small saucepan, and boil until sugar dissolves. Add the lemongrass, and simmer for 15 minutes. Remove from heat, and allow to infuse for 2 hours.
3. Cut watermelon in pieces, and purée in a blender or food processor in batches. Pass the purée through a fine sieve.
4. Combine the watermelon liquid and yuzu juice, and sweeten to taste with the strained lemongrass syrup. Serve with melon and sorbet balls and garnish with candied zest.

SWEET GYOZA

BondSt

- 2 cups sugar
- 3 stalks lemongrass, chopped and smashed
- 1 cup ⅛-inch-dice golden pineapple (about ¼ pineapple)
- 1 cup ⅛-inch-dice banana (2 small bananas)
- 3 tablespoons dark-brown sugar
- 18 3½-inch-diameter gyoza or dumpling wrappers
- Vegetable oil for frying
- Ginger ice cream *(available from Ciao Bella, 262 Mott Street)*

1. Place in a saucepan 2 cups sugar, 1 cup water, and the lemongrass. Bring to a boil and cook for 5 minutes. Set aside to cool.
2. Place the diced pineapple and banana in a bowl, add the brown sugar, and mix together until well incorporated. (Do not do this too far ahead, as it will become very liquid.)
3. Set the wrappers out on a board, wet the edges of the wrappers with water, and place 1½ to 2 teaspoons of the fruit mixture in the center of each wrapper, fold over, and squeeze the edges together to seal tightly. Set them on a tray. (Can be made up to 1 hour ahead.)
4. Heat 1 inch of oil in a shallow skillet over medium heat. Fry the gyoza until golden brown and crisp. Drain on a paper towel. Arrange 3 dumplings around a ball of ginger ice cream on each plate, drizzle with the strained lemongrass syrup, and serve immediately. ■

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BBQ A-GO-GO

IF SUMMER CAN BE DEFINED BY A SINGLE AROMA—AND WE'RE IGNORING, OUT OF DEFERENCE TO YARDless city-dwellers, the alluring scent of freshly mowed grass—it has to be the smell of cookouts. Grilling meat is primal stuff, and we'd happily spend every night satisfying our caveman cravings for flesh roasted on the open fire—if only there weren't all those niggling modern details like planning, shopping, marinating, and laboring over endless side dishes. Luckily, just in time for the season's first long weekend, some of New York's best gourmet stores have devised a luxurious shortcut. They've drawn up the menu, seasoned the meat, prepped the vegetables, even baked the brownies. All that's left is to stake out a backyard, beach, or rooftop, chill the beverages, and fire up the grill. After a painstakingly extensive, cholesterol-laden series of tastings, we've chosen the top takeout cookouts, all serving six. And if you can't be bothered with the fuss and muss of charcoal but still lust for meltingly tender smoked meat, we've included a selection of recommended rib joints that will fully cater any outdoor fête with precooked meats and side dishes (see "Ready to Reheat," page 61). But remember, Wet-Naps are not included.

THE VINEGAR FACTORY

431 East 91st Street (987-0885)

Eli Zabar never lets us down with his selection, quality, and presentation. While you're heating up the grill for the swordfish, you can dip his homemade potato chips or blue and yellow tortilla chips into either the roasted-tomato salsa or the guacamole. The swordfish steaks are marinated in cilantro, garlic, lemon, and lime, with Eli's own greenhouse greens and a sherry-mustard vinaigrette on the side. There is salted focaccia, corn-and-black-bean salad, green beans with garlic, followed by a mixed-berry upside-down cake. It all comes in a Styrofoam cooler with ice packs, plastic plates, knives, forks, and napkins. The price is $192, plus tax plus delivery. Order 24 hours in advance.

CAMPAGNA HOME

29 East 21st Street (460-0900)

Mark Strausman's latest venture, due to open at the end of the month, is a new takeout store across the street from his Campagna. (In the meantime, you can order directly from the restaurant.) The "Florentine Steak Basket" makes an elegant package. Two cryo-wrapped 36-ounce certified Angus rib-eye steaks from DiBragga and Spitler come with detailed instructions and all the ingredients needed for making steak Florentine, including the kosher salt, black pepper, olive oil, lemon, rosemary, and sage. There is also a generous selection of Italian vegetables (including hen-of-the-woods mushrooms), a delicious pesto potato salad, mixed greens with dressing, and a loaf of country bread with tomato and basil for making your own bruschetta. To finish off: tirami su. It all costs $125, plus a delivery charge and a $15 deposit on the basket. Order 24 hours ahead.

DEAN & DELUCA

560 Broadway (226-6800, extension 231)

Though the most expensive by far, this SoHo emporium's bounteous "Taste of the Mediterranean" package could feed a small army of gourmets. Ready to grill are a rosemary-and-roasted-garlic-marinated leg-of-lamb steak and six chicken breasts marinated in a piquant peach, black-olive, and caramelized-onion relish—all impressively layered in a large cooler. Side dishes, packed in plastic serving bowls, include a watercress, arugula, and yellow-tomato salad with a thick lemon-mint-yogurt dressing; a saffron-orzo, feta, and kalamata-olive salad; asparagus and grilled portobello mushrooms in a chunky tomato vinaigrette; and tabbouleh. An assortment of Tuscan rolls are included, along with a sticky baklava topped with pistachios. Plates, knives, and forks are provided. The price is $237, plus delivery. Order 48 hours in advance.

PHOTOGRAPHED BY EVAN SKLAR

FOOD STYLING BY KEVIN CRAFTS

BALDUCCI'S

424 Sixth Avenue, at 9th Street (260-0400)

This Village gourmet store's classic barbecue setup, aptly called "Balducci's Beach Kit," offers quite a variety. All the marinated fish and meat dishes are cryo-wrapped to prolong the life of the ingredients, including two pounds of hanger steak marinated in verjus, fresh tarragon, and gremolata; twelve Texas jumbo shrimp marinated in lemon juice, tarragon, garlic, and pepper. The kit also contains three kabobs of chicken-turkey-cranberry sausage skewered with portobello and shiitake mushrooms, zucchini, and cherry tomatoes; two Belgian-beef hamburger patties; and three buffalo patties. In addition, you'll find a bottle of Balducci's Italian-style barbecue sauce, two packets of challah hot-dog and hamburger rolls, two pounds of roasted tomatoes and peppers (for an appetizer), and two pounds of mixed summer salad with dressing on the side. For dessert, there are six mouthwatering poached pears, drizzled in fig molasses, stuffed with mascarpone and crushed macadamia nuts. It all comes in a Styrofoam cooler with ice packs, plates, knives, and forks and costs $170, plus delivery. Order 24 hours in advance.

> Grilling meat is primal stuff, and we'd happily spend every night satisfying our caveman cravings for flesh roasted on the open fire.

MARCHÉ AUX DELICES

120 Imlay Street, Brooklyn (888-547-5471)

For an unusual selection with a North African twist, this exotic-produce specialist has joined forces with D'Artagnan specialty meats to come up with a large, colorful madras beach bag stuffed with French delicacies—jars of Provençal olives and cornichons, an 8-ounce mousse truffé, a 9½-ounce terrine of chicken du soleil, and a Cavaillon melon. There are six spicy merguez sausage links and three duck legs confit to be grilled with a pound of mushrooms. The package also includes a bottle of porcini oil to drizzle over the mushrooms and a box of instant couscous. Bread is not included, but there's some fiery harissa sauce to liven everything else up. Finally, who can resist three Valrhona chocolate bars? The price is $120, plus delivery. Order 48 hours in advance.

CAMPAGNA HOME
Florentine Steaks

AGATA & VALENTINA

1505 First Avenue, at 79th Street (452-0690)

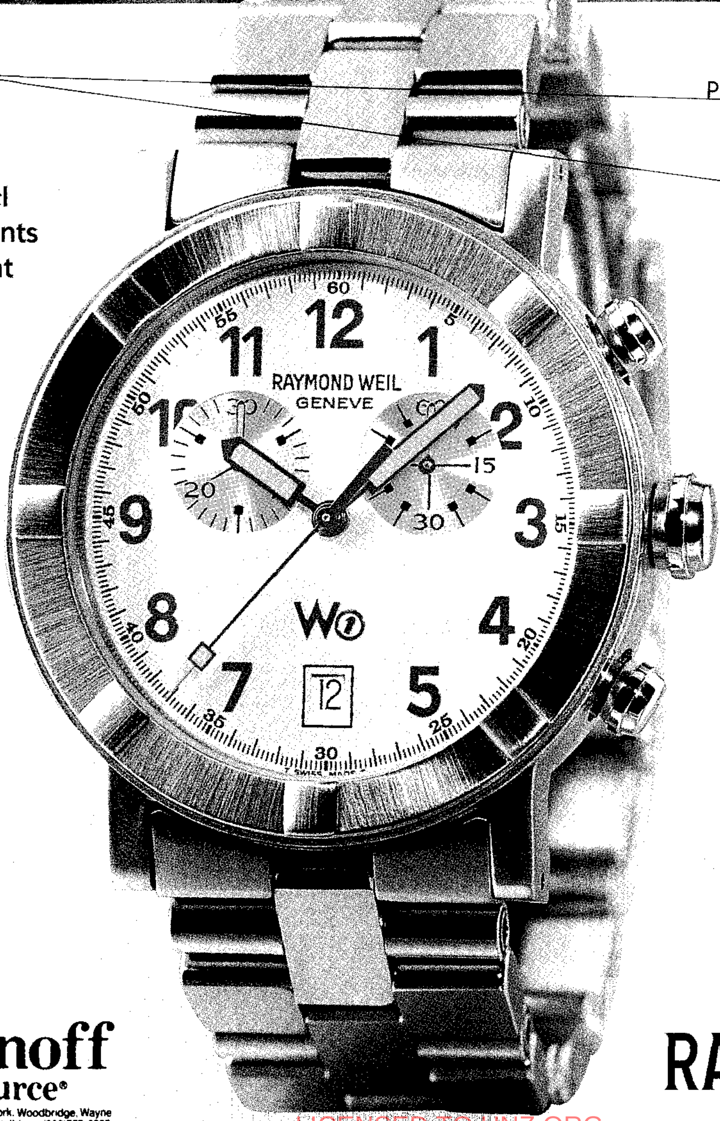
This "Sicilian Summer Picnic," packed in a wicker hamper, makes a great change from standard grilling fare. The baby-veal meatballs in a sweet-and-sour sauce topped with toasted almonds are already cooked, as are the potato torta and stuffed tomatoes. For the grill, there are swordfish skewers in a Mediterranean sauce, veal-and-beef "hamburgers" with bay leaf and lemon sauce, and baby-veal rolls stuffed with Sicilian cheese and toasted bread crumbs. Mixed-green salad and seasonal homemade fruit tarts are included. It costs $100, and $35 for the basket, plus delivery. Order 48 hours in advance.

GOURMET GARAGE

453 Broome Street (941-5850); 301 East 64th Street (535-6271); 1257 Broadway, at 96th Street (663-0656)

The "Mediterranean Basket" is the cheapest of the bunch, but it offers great value for the money, as long as you don't mind a little less food and a more limited selection. Basically, you get six Egyptian-seasoned barbecued chicken breasts, dry-rubbed with fenugreek, coriander, cumin, and turmeric, accompanied by toasted orzo with preserved lemon and a feta-and-tomato salad. Simple biscotti and fresh seasonal berries to finish. The price is $59.95, plus delivery. (Also available for pickup at all Gourmet Garage locations.) Order 48 hours in advance. ■

GRILL AS YOU GO: Mark Strausman's Campagna Home won our tasters' plaudits for its meaty Florentine Basket (left), which also featured loads of neatly packaged pre-grilled vegetables (above).



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TENNESSEE MOUNTAIN

121 West 45th Street (869-4545)

We loved the packaging, a recycled collard-green box lined with colorful bandannas and attractively labeled mason jars. And the portions were enormous: six spicy crab cakes, six salmon croquettes served with a tarragon remoulade, a whole rotisserie chicken, a rack each of Canadian baby back ribs, St. Louis ribs, beef ribs (slightly greasy), and hickory-smoked ribs (more than ten pounds!), plus four bottles of different barbecue sauces. Also, corn bread, biscuits, baked macaroni and cheese, two large jars of collard greens, a large flask of home-brewed sun tea, and a mind-boggling assortment of southern desserts. Price, $165. Delivery within a ten-block radius, $20; otherwise $40. Order 48 hours in advance.

BOBBY FLAY CATERING

1059 Third Avenue, between 62nd and 63rd Streets (751-7038)

If you crave Bobby Flay's barbecued ribs at Mesa City or Mesa Grill, you'll find this southwestern selection hard to pass up. Thirty-six molasses-glazed barbecued beef ribs with green-onion-peanut relish along with bottles of Mesa hot sauce and Mesa BBQ sauce are packed in a wire basket along with a southwestern potato salad. Crudités are arranged in a wicker basket with blue-cheese-chipotle dipping sauce. As a finale, there is a peach-and-blueberry compote packed in a jar to serve over walnut-chestnut biscuits. (A squeeze bottle each of smoked-red- and smoked-yellow-pepper vinaigrette, plus salsa and chips, are also included.) Price, $195, plus $20 delivery fee. Order five days in advance.

HOME AWAY FROM HOME

270 Bleecker Street (352-3060)

David Page's barbecue basket needs a little more cooking than the others, but everything is beautifully prepared, and the vegetables, kabobs, and corn have to be cooked on the grill, but the ribs and chicken only need to be reheated and brushed with barbecue sauce. A bag of charcoal and hickory chips is included. There were eight pounds of great-flavored prime beef ribs with Home's own barbecue sauce, six grilled New York State organic-chicken breasts, six mixed-vegetable kabobs, sweet corn with basil butter layered under the husk, cole slaw, potato salad, individual apple pies, and a large jar of Home-made lemonade. Everything comes packed in two large red wicker baskets for easy transportation. Price, $120, plus delivery. Order 72 hours in advance.

LIVE BAIT

14 East 23rd Street (353-9100)

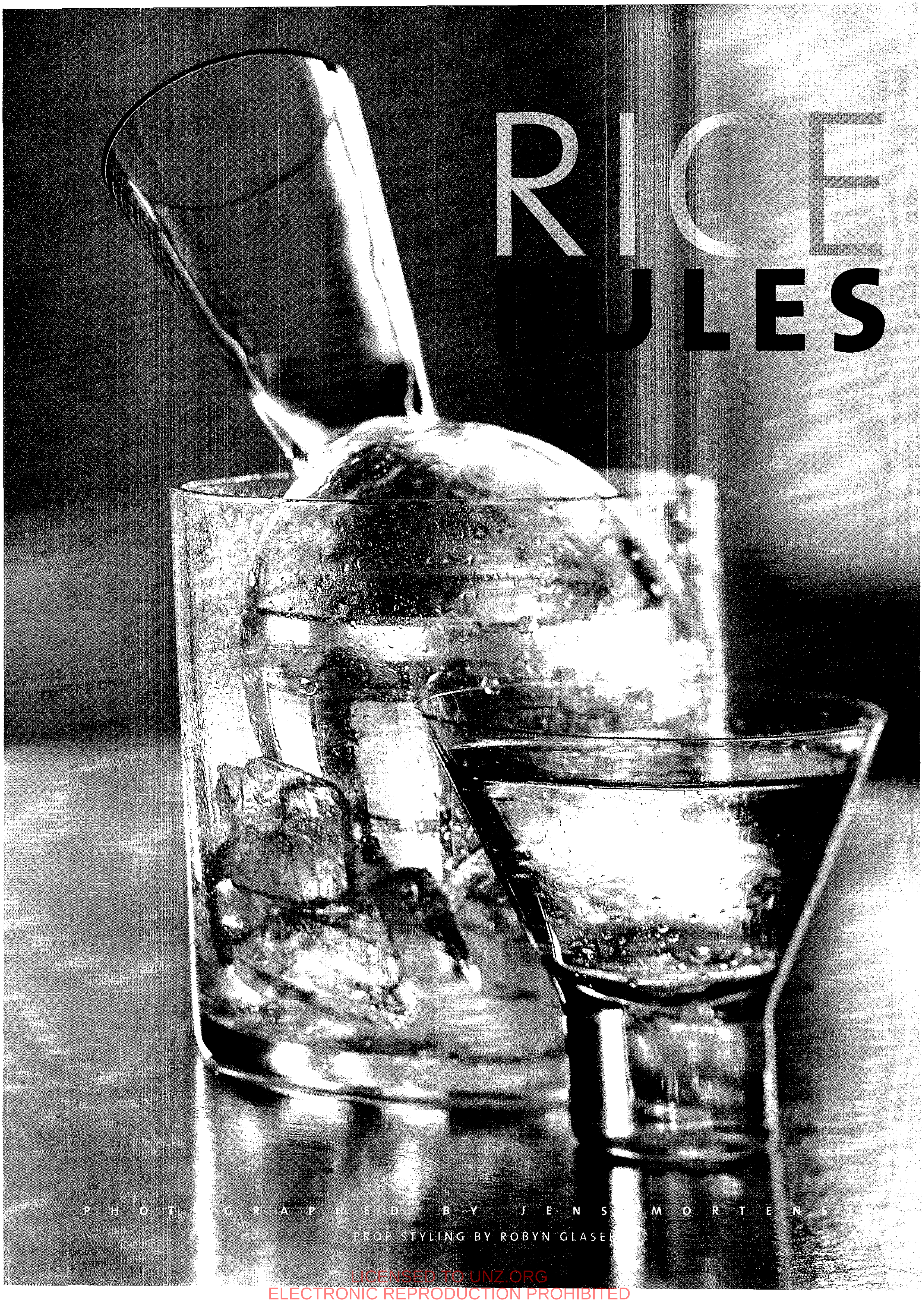
The barbecue selection was well arranged on black plastic platters: twelve grilled jalapeño-molasses-glazed jumbo shrimp, a three-pound rack of house-smoked Dixie spare ribs, six halves barbecued chicken plus six double wings, two pounds sliced Carolina barbecued pork butt with mini-buns and sweet-potato chips, two squeeze bottles of house barbecue sauce, six herbed-vegetable kabobs, a platter of mixed baby greens with an orange vinaigrette on the side, three ears of corn, one pound each of tomato-cucumber salad, purple slaw, and a surprisingly meager portion of roasted pepper and cilantro macaroni salad. A ten-inch Key-lime pie with whipped cream and strawberries came as dessert. (Bright-red plates, knives and forks, and a check tablecloth are included.) Price, $149, plus delivery. Order 24 hours in advance.

BROTHERS BAR-B-QUE

225 Varick Street, at Clarkson Street (727-2775)

This hearty southern barbecue joint adds a sophisticated twist to many of its dishes. Brothers will assemble any combination for six from its basic takeout menu. In this case, we opted for maximum variety. As appetizers, there were smoked shrimp-and-crab cakes, stuffed jalapeño peppers, smoked sausage with red-bean salad, sesame chicken fingers with bourbon remoulade, seafood spring roll, and grilled shrimp kabob over fried tortilla. We also got one Brunswick stew and one North Carolina crawfish bisque (the soups vary), then gorged on vinegary barbecued pulled pork, beef brisket, half a smoked rotisserie chicken, spicy bourbon ribs with a fresh-date sauce, baby back ribs with a fresh-cranberry sauce, and hickory-smoked baby back ribs. Vegetables and desserts also vary seasonally, but we enjoyed the collard greens, black-eyed peas, coleslaw, hush puppies, sweet carrots, and mashed potatoes; followed by chocolate mud cake, Grand Marnier bread pudding, Key-lime and pecan pie, cheesecake, and apple cake. Price, $126, plus delivery. ■

A RIB TOO FAR: Tennessee Mountain's box of goodies even includes a jar of iced tea.



RICE RULES

PHOTOGRAPHED BY JENS MORTENSEN

PROP STYLING BY ROBYN GLASER

SAKE DAYS ARE HERE AGAIN. AND, AS OUR PANEL OF SKEPTICS FOUND, THE JAPANESE ALT-WINE ISN’T JUST VODKA LITE: THE BEST SAKES OFFER LUXURIOUS, COMPLEX FLAVORS AND A SURPRISING FINISH.

BY TONY HENDRA

“I’M SELLING MORE SAKE THAN WINE!” WAILS RAY Pirkle of the sleek new boîte BondSt. “Where’s my Sanka?” His distributor shrugs. The trucks can’t get Sanka—a high-end premium sake that sells for $15 a three-ounce glass—out fast enough. Over at Denial on Grand Street, John Ryan sings a similar song: “Every night, I sell more sake than beer!” Ryan’s delighted. He opened his sake bar on blind faith—that people would love sake—and it’s working. But he needs his Sanka, too. Good luck.

It’s the same all over. Sake sales are booming. Sake bars are popping up like enoki. What gives? Strong, sweet, boiled, oily rice ale is chic? Do trendiness and good taste never go hand in hand? Is this further evidence of the Santerialike hold the seventies continue to have on the Young and the Listless?

Back in the middle of the Decade That Will Not Die, I was one of the editors of the *National Lampoon.* We were definitely a drinking crowd: Our creative juices flowed not over joints but in them. Our favorite was the Robata, at 60th and Madison, part of a small tsunami of Japanese restaurants engulfing midtown at the time. Dark and murky, the Robata had a Kyoto-ish theme: fake mountain rivulet, little paths of black pebbles that led nowhere, twonging koto music, waitrons dressed as geishas. Not only was this a fine place to dream up satirical perfidy; it was also wonderfully intimidating, perfect for hazing the humor hopefuls who were always hammering on our doors. And nothing was so intimidating as the stuff we drank. In the bamboo gloom of our sanctum, we imbibed not familiar Buds and margaritas but tiny finger-scalding urine-sample bottles of hot, tasteless alcohol. If someone could grope their way to the ankle-level table around which we sprawled, down a dolly-cup or two of this vile toddy, and still keep cool enough to raise a chuckle, he or she was considered prime *Lampoon* material.

So I admit it. I once drank hot sake every night. It was chic. It was perverse. “Made in Japan” was *still* a Johnny Carson punch line. Conventional wisdom still held that the only thing the Japanese were really good at was really bad movies about giant reptiles. You publicly embraced things Japanese in the hope that somewhere, sometime, you might piss off a Republican.

About three or four years ago, I began to hear that much had changed in the world of sake. The rise of a consumer society in Japan had apparently increased demand for more authentic versions of its national drink than the bland rice plonk made by big conglomerates. An artisanal movement had sprung up in the eighties, harking back to traditional methods and natural ingredients.

In June 1996, I attended an extensive tasting of these artisanal micro-sakes here in New York. The function was as packed as a rush-hour subway train, signed in Japanglish, and marked with that elaborate Japanese courtesy that makes the exchange of information impossible. While it was clear that their products were very different from bland megabrew sake, I found it hard to distinguish much variation except color. I gave up after five or six brands, convinced that sake must be a mystique like that of sumo or Shinto—forever inaccessible to gaijin, unless they’re characters in James Clavell novels.

End of flashback. In 1998, sake—especially cold sake—is hot. Existing top-end Japanese restaurants are upgrading their selections. Some top-end Eurocentric restaurants (e.g., Lespinasse) now carry sake. Most significant, sake bars are opening fast enough to become the brewpubs or martini bars of the Final Days. Some of this is because New York is going through a spirituous White Period, and sake is sufficiently white, light, and unassertive to qualify, but at only a third the alcohol of spirits (15 to 16 percent, compared with 43 to 50 percent). Sake is vodka lite, decaf tequila. Below 14th Street—inevitably—saketinis (vodka and sake) are being served.

Having been through one sake chic, I’m not interested in sitting around sipping sakepolitans or sake Wallbangers. What interests me is the claims made for this ancient brew that it can rival fine wine. Can they be substantiated? Isn’t there a reason we don’t put ’59 d’Yquem in a little white flowerpot and heat it till it steams? How come there’s no red sake? Or sparkling? Is it ever worth $100-plus a bottle?

Education time. I decided to gather a group of skeptics and/or neophytes like myself and challenge a sakephile to convince us we were missing out on something big.

The challenge group consisted of Andrea Immer, star of TVFN’s *Quench;* Eberhard Müller, executive chef of Lutèce,

“A whole new epicurean category”: Yet again, Mr. Yamazaki of the Japan Prestige Sake Association tempts Nobu’s Nieporent.

Photograph by Philip Greenberg.

Sake panelists Müller of Lutèce, foreground, and Hendra (author–bon vivant–canophobe), on assignment at rear.

David Henry Hwang, playwright (*Golden Child*, Longacre Theatre); Drew Nieporent, restaurateur; and me. I approached the organizer of the sake tasting I'd been to, Kazuhide Yamazaki of the Japan Prestige Sake Association, which handles some 100 top-flight sakes throughout New York. He graciously accepted the challenge. The location was Nieporent's Nobu, to give the sakes the very best food assistance they could have.

> "Subtle in the nose—litchis, bananas. Taffylike sweetness. Long, clean finish. One up for Team Sake!"

YAMAZAKI EXPLAINS THE BASICS. PURE (traditional) sake is made from water and rice. Actually, polished rice, milled to remove bran and outer solids to get at the pure starch inside. D.N.: Wasn't sake once made by virgins chewing boiled rice and then spitting it into vats to ferment? Mr. Y. agrees that, yes, centuries ago people were the process—enzymes in the mouth acted to break starch down into fermentable sugar. He is unclear about their sexual status. Nowadays a molded rice called *koji* does the job.

There are three levels of sake, which depend on the relative purity of the starch: *junmaishu,* sake made from rice with roughly 30 percent of the outside removed; *ginjoshu,* from rice with roughly 40 percent removed; and *daiginjoshu,* from rice with 50 percent or more removed. (First similarity to wine: The growing list of recondite terms offers glorious opportunities for the incipient Sake Geek.)

Mr. Y pours all our sake in medium-size wineglasses, making it possible to swish the fluid to release aromas and flavors. The traditional tiny cedar cup and box (*masu*) do not allow this. Back home, however, wineglasses are profoundly frowned upon. Mr. Y: "In Japan, they are kind of against new things." Note: The first name of each sake is its brand name; the second is its type.

1. HIRAIZUMI Yamahai (*junmaishu;* served cool, 50–60 degrees). Subtle in the nose: litchis, bananas. Mouth balance of acidity and taffylike sweetness. Long clean finish. One up for Team Sake. D.H.H.: "How come the Chinese never figured out how to do this?" Mr. Y is politely evasive. D.N.: "It evens out. The Japanese don't have fried rice."

Panelists Immer of TVFN (above) and Hwang of Broadway (right).

2. ICHINOKURA Taru (*junmaishu;* room temperature). Disappointing. No one can quite discern the promised cedar flavor. Slight institutional aroma. D.N.: "I'm getting hospital sheets." The score evens.

3. HARUSHIKA Shiboribana (*ginjoshu;* cool). Tantalizing floral nose, explosive mouth, long finish, though a little hot. The first draft pressed from a new batch. A.I.: *"Le 'nouveau' sake est arrivé."* Another win for Mr. Y. D.H.H. notes he's now getting some cedar from No. 2 and that it's interesting how sake picks up this flavor, just as cigars do. D.N. makes a brilliant if tortuous connection involving the rolling of both cigars and sake rice on the thighs of virgins.

4. SUISHIN Tenjomukyu (cool). Not a lot of character in nose or mouth. This is a blend of *daiginjoshu* and *ginjoshu,* and they seem to cancel one another out. The skeptics draw even.

5. SHUTENDOJI Mitaiken (*ginjoshu;* cool). Gorgeous nose of fruit, flowers: fresh fig and ginkgo, a hint of white chocolate and citrus fruit. Luxurious finish.

6. YAEGAKI Mu (*ginjoshu;* cool). Although *mu* means "nothing," this has an exquisite nose of fruit picked up in the mouth with nuttiness. Full body spreading over palate. Good acidity. A favorite. Mr. Y takes a big two-point lead. D.H.H.: "The price of No. 6?" Mr. Y: "Thirty dollars, but we introduce it at a special price of $15." General consternation. T.H.: "This is called dumping. You're trying to drive American sake-makers out of business."

7. NARUTOTAI Genshu (*ginjoshu;* room temperature). *Genshu* means no water has been added to the final product (as it normally is). The nose is unpleasantly dairy-like, the mouth and finish harsh and hot. D.N.: "This rice wasn't polished enough." *Gaijin* move up on the rail.

8. NISHINOSEKI Bigin (*ginjoshu;* hot, 110–115 degrees). Admiration of bonglike smoke curling out of Nobu's elegant flask, but no high from the sake. Flat, bland, bleh. D.N.: "I'm not happy. Why warm this? You don't warm Chardonnay with a flame." T.H.: "Some people do, in New Jersey." The contest is again neck and neck.

9. TSUKINOKATSURA Heiankyo (*ginjoshu;* cool). Blissful nose of melon, tequila; expansive mouth ending with litchi; long finish. The best to date.

10. HARUSHIKA Daiginjo (*daiginjoshu;* cool). Another beautiful nose but this time floral, autumnal. A.I.: "Hardy mums." Body and finish lean, elegant, dry.

11. OHYAMA Ginrei-Ki-Ippon (*daiginjoshu;* cool). From the north of Japan. Elusive nose, subdued fruit on the body, glutinous finish. Score one for skeptics, but we're looking weak.

12. OTOKOYAMA Daiginjo (*daiginjoshu;* cool). Everything in harmony—blossomy nose, full fruit in the mouth, a delicious undertone of chocolate and riceyness. Long, sweet finish. Extraordinary. A.I.: "Nothing goes with Brie, but this would." The skeptics look doomed.

13. MASUMI Sanka (*daiginjoshu;* cool). *Sanka* means "mountain flower," and the name is exact. Many of the characteristics of No. 12, but cooler and sweeter.

Mr. Y now pours on the heat:

14. UMENISHIKI Daiginjo (*daiginjoshu;* cool). Utter change of pace. Nose delicately combines fish and game; an earthy mushroom undertone to the full mouth; a quick, sweet finish. As different from what came before as a Côte Rôtie is from a Viognier.

15. WAKATAKE Onikorishi (*daiginjoshu;* cool). Another powerful meaty nose but with a fuller, sweeter mouth. D.H.H. gets maple syrup, T.H. white port.

16. HITORIMUSUME Shizuku (*daiginjoshu;* cool). *Shizuku* means the makers let it drip from the fermented rice instead of squeezing it out. It intensifies and purifies the sake. The nose is intensely "winey." A.I.: "Like fino or manzanilla—I'd try this with foie gras." The mouth is velvet crystal. Mr. Y is now a distant dot on the horizon.

17. TSUKASABOTAN Shizuku (*daiginjoshu;* cool). Cheesy, fishy nose that carries over into the mouth; unpleasant finish. T.H.: "If fish gave milk and you made blue cheese from it, you'd get this." The *gaijin* try one last pathetic burst of speed . . .

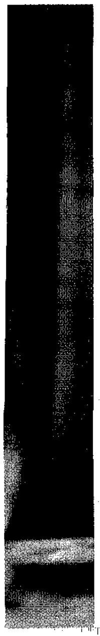
18. TSUKINOKATSURA Nigori (*junmaishu;* chilled). The weirdest yet, cloudy, still fermenting—the "champagne" of sake, says Mr. Y, but it's actually rough and rustic, like very thin alcoholic gruel. A cultural challenge. A.I. and D.N. demur strenuously, as in "Blecch!" D.H.H., E.M., and T.H. are fascinated. T.H.: "The hefeweizen of sake." E.M.: "Like federwieser—cloudy early-run Riesling."

The challenge has failed. Mr. Y brings it on home:

19. KAMOIZUMI Koshu (*ginjoshu;* cool). *Koshu* means the sake has been aged—this one for four years. Golden color; rich, sherryish nose; mouth full of fruit and toasted cereal with exotic spiciness in the finish.

20. HANAHATO Kijoshu (*junmaishu;* cool). Eight years old, this has now progressed to Madeira (Boal) in the nose, dried figs and fruitcake in the mouth, with a lush fortified-wine finish. A.I.: "What's Japanese for 'Oh, my God!' "?

There are no skeptics left on the field of play. Least of all me. I've had a sakepiphany. After 30 years of pleasure in the products of fermentation, here's a whole new epicurean category. Sake isn't wine; it doesn't meet wine's bold palette of aromas and flavors. But its own subtle, exquisite palette has enormous range and complexity. And as Mr. Hwang noted, it is profoundly *refreshing:* cool, restrained, floral, in harmony with sun and shade. This will be my summer of sake. ▬



Photographs by Philip Greenberg.

A SAKE-SIPPING GUIDE

Sake joints tend to be above or below the ground, because they're often extensions of restaurants. In some cases, this makes them of odd configuration and not easeful. Even less accommodating are those quasi-clubs that cater to Japanese businessmen at cover charges of from $50 to $160 a head. Any nativist sentiments you may have will be roused by the greetings you get in such places: "This place is for Japanese people only." (And no micks need apply.) The following ranking is highly personal. T.H.

1. BONDST 6 BOND STREET
Sleek, silvery-cool BondSt combines the spacious with the intimate. A curved bar is lit to make the most of your great cheekbones. Discreet benches line the walls to lurk or snog in. (Selection: 12 sakes.)

2. KAZE SAKE LOUNGE MERCER STREET BETWEEN PRINCE AND HOUSTON
High SoHo ceilings, far-flung tables. A cool and peaceful place. Splendid marble bar sets off great food. Great selection (20 sakes).

3. DENIAL GRAND STREET BETWEEN WEST BROADWAY AND THOMPSON
Narrow converted store; a little bare-bones, but very friendly. Owner John Ryan is a self-taught sake enthusiast. Great selection (30).

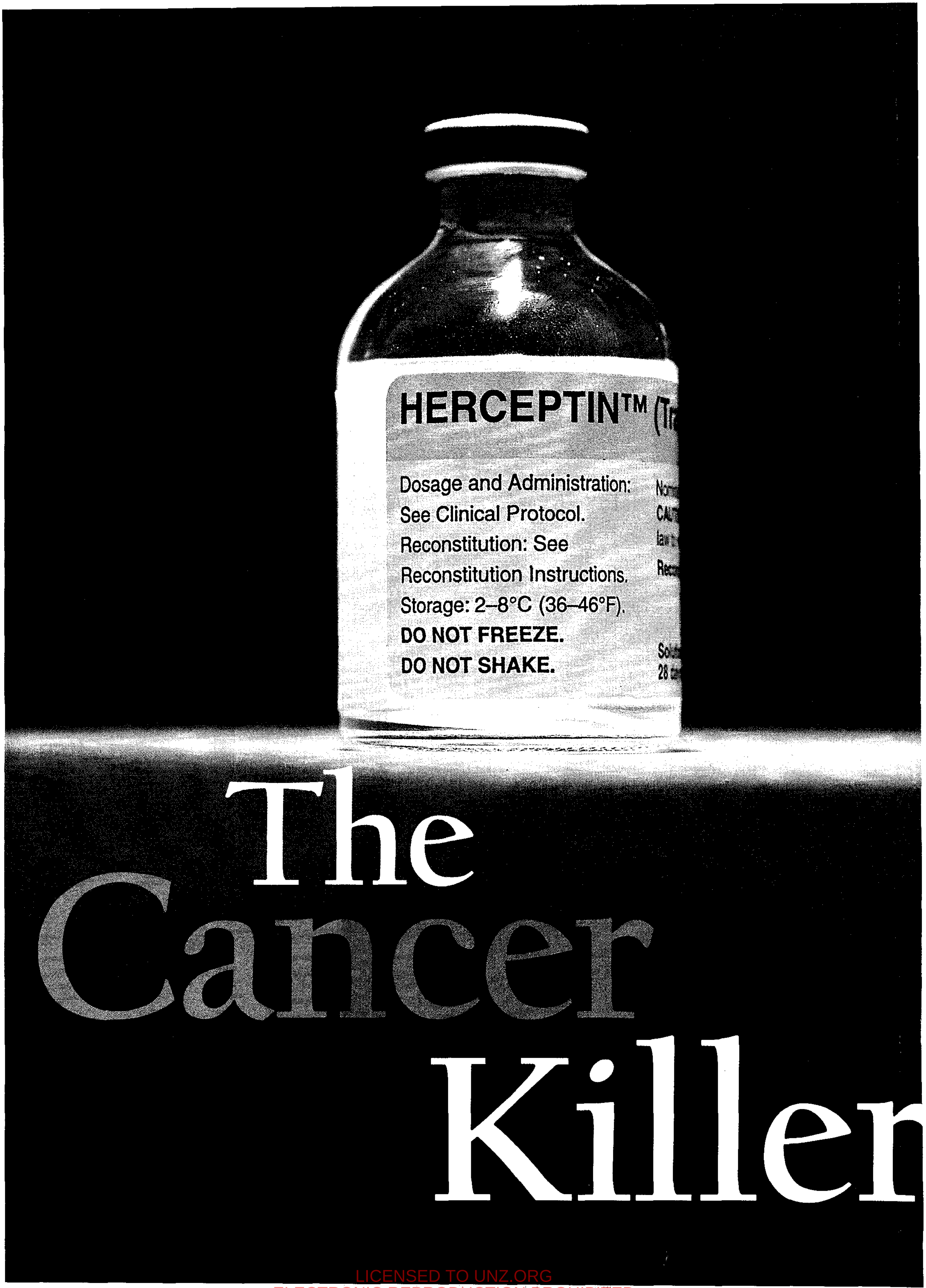
4. DECIBEL 240 EAST 9TH STREET
In every sense, underground. Hot rock, cool sake, huge fun, packed, boisterous, with Japaniana hung everywhere. Feels like a waterfront bar in Macao. (Great selection: 70 sakes at affordable prices.)

5. SAKAGURA 211 EAST 43RD STREET, BASEMENT
A boring white office building; follow the brass-plate signs downstairs. Huge sushi bar, bambooey Japanese décor. Best selection of sakes in the city (200), a connoisseur's delight.

6. MIREZI 59 FIFTH AVENUE
Mirezi, a restaurant I adore for its elegance, has a sake lounge downstairs of baffling frumpiness. High-back burgundy-red armchairs and yellow lighting make it feel like a provincial Communist Party HQ in the last days of the USSR. Excellent selection.

7. CHIBI'S 238 MOTT STREET JUST SOUTH OF PRINCE
Boudoir-salmon-pink walls; candlelight with a couple of campy sixties chandeliers thrown in. Two cozy rooms; a small curved bar. Huge pours. My Japanese friend notes this is the closest thing in New York to a real Tokyo sake pub. Caveat: Chibi's would've been No. 1 on this list but for the bartender, with whom a minor misunderstanding rapidly became something ugly. Drink at your own risk. Excellent selection.

8. OBECA LI 62 THOMAS STREET
This restaurant complex takes the standard natural wood of a midtown sushi joint to mall-like proportions. The circular-bar sake lounge has red velvet stools and a luxurious lounging area but is built high up, which gives it a low ceiling and a slightly oppressive feel. Standard 10-sake menu at okay prices.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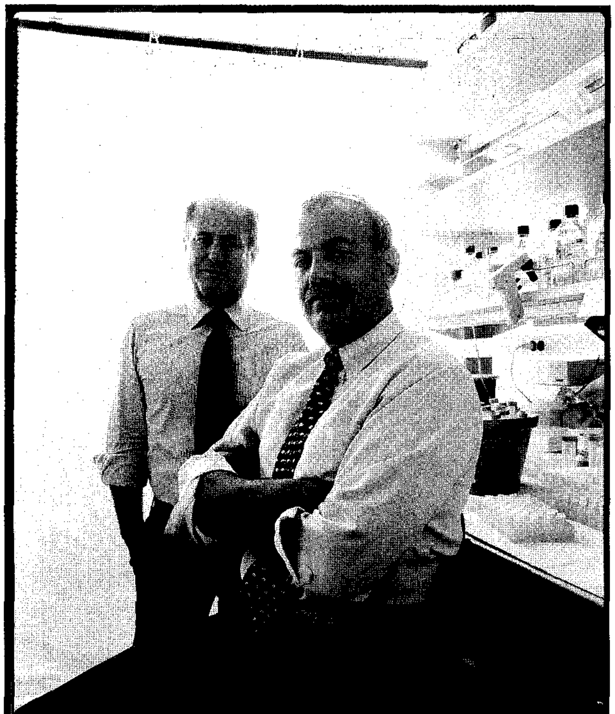
The Cancer Killer

With help (but surprisingly little hype) from Hollywood people led by Lily Tartikoff, and a cash infusion from Revlon's Ron Perelman, Dr. Dennis Slamon has developed a cancer therapy that works (on people, not just mice).

By Craig Horowitz



CASH AND CURE: With the help of Lily Tartikoff, Slamon (right) persuaded Perelman that his money would get results.

By seven o'clock on the Saturday morning before Mother's Day, under a low-slung sky of thick, doleful clouds, a large crowd had begun to gather outside the Los Angeles Memorial Coliseum. Young, old, white, black, Latino, and Asian, they drifted in off Figueroa Street and Martin Luther King Boulevard and assembled in the shadow of the Olympic torch that sits high above the arena's main entrance. There were mothers and daughters, husbands and wives, lovers, kids on Rollerblades, babies in jogging strollers, and teams of co-workers in company T-shirts. • Even though it was early and rain appeared imminent, the mood was exuberant. The people had come out to participate in the fifth annual Revlon Run/Walk For Women, a 5K charity event that has raised over $3.5 million for breast- and ovarian-cancer research. Some wore baseball caps that said SURVIVOR. Many honored relatives lost to cancer with blue signs on their backs that read, I'M RUNNING IN MEMORY OF... Pictures of victims were carried in the air like protest placards. • By 8:15, as the opening ceremonies were getting under way, the LAPD estimated the crowd at 60,000. There was, of course, among the defiant, the despondent, the giddy, and the hopeful, plenty of L.A. style. Kelsey Grammer got the program started, followed by Salma Hayek, Karen "Duff" Duffy, Lily Tartikoff, and

PHOTOGRAPHED BY ART STREIBER/MONTAGE/CPi

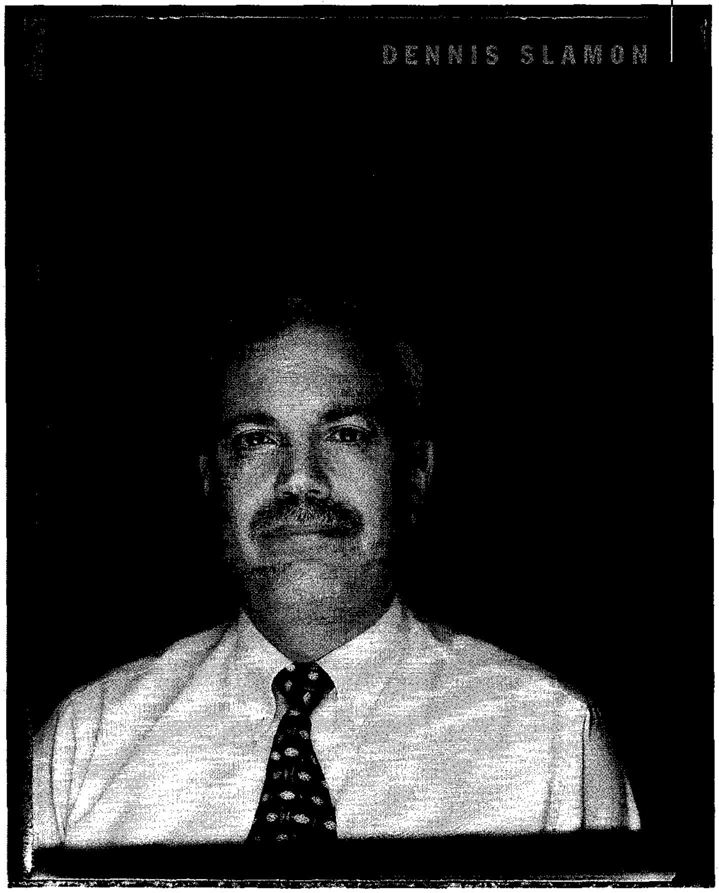
Lisa Paulson of the Entertainment Industry Foundation. Lurking about were a Baldwin brother, a Blues Brother, a *Baywatch* boy, Kim Alexis, at least half a dozen sitcom stars, and Giselle Fernandez in black tights and jogging bra.

Despite the Hollywood wattage, the real player on the stage that morning was a six-foot-two, gray-haired scientist. Introduced as "the man who spends all the money," Dr. Dennis Slamon, director of the Revlon/UCLA Women's Cancer Research Program, stepped to the microphone. Five years ago, at the first run, he reminded the crowd he'd made a promise. He said there'd be a breakthrough, that over time his research would pay off. "And I'm happy to tell you it has. We have a drug that's just been submitted to the FDA for approval."

But what does the drug do? Who is it for? The 49-year-old doctor offered no specifics. And without them, there was no way, as Nell Carter sang "Amazing Grace" and people wept as her enormous voice filled the damp morning air, that anyone could know what he was talking about. So the crowd seemed to take it as just one of a number of overhyped cancer breakthroughs of recent weeks—cause for celebration, certainly, but not for amazement.

> *"I have no doubt that the real power of biology will come when we combine the weapons we've begun to produce."*

However, the following weekend, at a conference of the American Society of Clinical Oncologists, Slamon filled in the details he'd kept from his Hollywood supporters, and it was clear that *breakthrough* was not too strong a word for what he'd accomplished.



In Phase III clinical trials involving 940 women with the most virulent form of breast cancer, a drug called Herceptin had produced dramatic results. Some women saw their tumors disappear; some had their tumors shrink by more than 50 percent; still others had no significant change in tumor size, but Herceptin put the brakes on the progression of their disease. Taken once a week intravenously for 30 to 60 minutes, it caused none of the vomiting, diarrhea, or hair loss associated with chemotherapy.

To understand its effectiveness, consider this. Taxol is widely believed to be the best available drug for breast cancer. In Slamon's clinical tests, when Taxol was given in combination with Herceptin to women who had relapsed after already having gone through a regimen of chemotherapy, it nearly tripled the number of women whose tumors shrank significantly compared with those who got Taxol alone.

And with all three phases of the clinical trials completed, the paperwork has been filed with the FDA, and the drug has been scheduled for fast-track approval. If all goes as planned, Herceptin should be available by the end of the year. In other words, Slamon will permanently change the way many breast cancers are treated.

SLAMON'S RESEARCH IS FOCUSED ON A SINGLE GENE, CALLED HER-2, that is involved in signaling certain cells to grow. About 30 percent of women who get breast cancer and 20 percent of those who get ovarian cancer have a gross alteration of the gene in their tumor cells. Rather than the single copy of HER-2 normally present in a cell, there are extra copies of the gene. When it's overproduced, cells grow wildly, becoming tumors. The greater the number of HER-2 genes, the quicker the tumors grow, the faster they metastasize, and the shorter the survival time. Herceptin is designed to block the growth signal.

Though some women in the trials responded so successfully to the drug that they're now alive and disease-free long after having been told their cancer was terminal (one patient is just about to reach the six-year mark), not every HER-2 patient was that lucky. But amid the bloated optimism and the hysteria of the past several weeks over predicted cures, magic bullets, and radical new treatments, Slamon's announcement is a breath of clean, clinically tested fresh air. Unlike the promising strategy of cutting off a tumor's blood supply, which generated all the headlines and which is still years away from testing in humans, Herceptin already has a track record in actual patients.

Slamon's work with the HER-2 gene and Herceptin is the first fully realized cancer therapy to come out of what is now being viewed as a kind of golden age of molecular biology. Herceptin will be the first drug to reach the marketplace targeting a specific molecular alteration that plays a role in causing tumors.

"We really do understand things at a level we never have before," says Slamon, tooling through Beverly Hills in his silver Nissan 300ZX. "When President Nixon declared the war on cancer back in 1970, there was a lot of excitement and a lot of money available, but the science and the technology were very primitive. It was like being given a book to read without having an alphabet. But once molecular biology and biotechnology came on line, once we were able to sequence genes, clone genes, and understand their function, we finally had an alphabet.

"The old paradigm for cancer, of course, was that you throw in a hand grenade and hope you kill more bad cells than good ones," he continues, getting out of his car at La Cachette in West L.A. for dinner. "We had taken this as far as it was going to go. We had cured some cancers with it—leukemias, lymphomas—but we hadn't made a real impact

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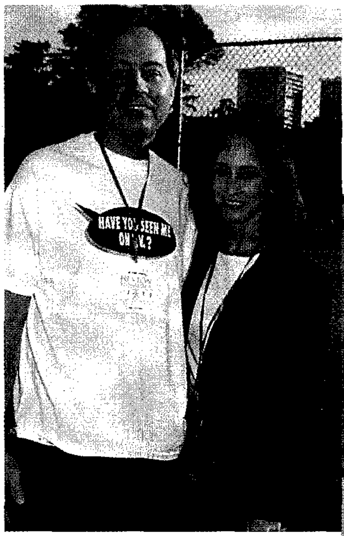
on the major cancers. Well, the great hope and promise of molecular biology was that if you could identify a genetic alteration causing a problem, you could then effectively target it. That's what we did with HER-2 and Herceptin. This proves the theory and establishes a new paradigm."

THE HER-2 BREAKTHROUGH IS MORE THAN JUST A STORY OF great investigative science. It is a story of courage, determination, generosity, and good fortune. It is also a story about how modern scientific research is funded. The key figures, along with Slamon and his team of scientists, are Brandon Tartikoff, the supremely successful television executive who died of cancer last year and was responsible for such groundbreaking programming as *Hill Street Blues* and *Cheers*; his wife, Lily, a deceptively bubbly former dancer with the New York City Ballet, who could, if so motivated, squeeze several pints of blood from a stone; and Ronald Perelman, the billionaire chairman of the Revlon Group, who, it is safe to say, is not widely known as either a soft touch or a particularly warm and cozy kind of guy.


HAVE YOU SEEN ME ON L.A.?

HOLLYWOOD CRUSADE: ***Brandon Tartikoff and his motivated wife, Lily; Karen Duffy, Lily, and Kelsey Grammer at the Revlon Run/Walk.***

Through a series of seemingly unrelated episodes that have unfolded over sixteen years—beginning with Tartikoff's bout with Hodgkin's disease, Slamon's saving his life, and Lily's persuading Perelman to put up several million dollars for Slamon's research—a new era in breast-cancer treatment is about to get off the ground.

The tale begins approximately 30 minutes across town from the L.A. Coliseum, on the south campus of UCLA. It is here, on the fifth floor of the Jonsson Comprehensive Cancer Center, which is tucked among a cluster of gleaming academic medical buildings that stand as a testament to the school's status and financial muscle, that Slamon arrived in 1979 to do his fellowship in oncology after earning his M.D. and P.h.D. at the University of Chicago. Like many other scientists at the time, he wanted to study the role played by genetic alterations in causing tumors. "I certainly don't claim originality here," Slamon says, relaxing in his office next to a series of interconnected labs. "A lot of us believed that if we could identify what's broken in the cell and then we could identify the role that break plays in causing cancer, perhaps we could then figure out a way to target what was broken."

This strategy was based in large part on work done in the mid-seventies by Drs. J. Michael Bishop and Harold Varmus. When the war on cancer began in earnest, one of the first major lines of research was a special program run by the National Cancer Institute to investigate viruses that were believed to cause cancer in animals. But after a great deal of time and money was spent pursuing this lead, it was abandoned when researchers realized the viruses played no role in human cancers.

However, out of the work done in that program came the discovery that viruses caused cancer in lab animals by stealing genes from normal cells. Known as retroviruses (HIV is a retrovirus), they accomplished this by integrating into the DNA of a cell. "If they stole genes with no dramatic function," Slamon says, "then no harm, no foul. But Mike Bishop and Harold Varmus proved with chickens that if they stole the right genes and infected other cells they caused cancer. It was really incredible work, and they won the Nobel for it."

Unlike human cells, the retroviruses contain only a handful of genes, so they were easy to study. When looking at one of these retroviruses in chickens, Varmus and Bishop discovered that it had four genes but needed only three to reproduce itself. The fourth one was the oncogene, the one the virus had stolen and the one that caused the cancer. "But that meant," says Slamon, "that normal cells had cancer-causing genes, and that didn't make sense. Except of course they weren't really cancer-causing genes; they were genes that played a key role in cell growth."

For several years after arriving at UCLA, Slamon used a small grant he'd received from the school to screen genes and work with DNA, in the hope that he might later be able to build on this work in his cancer research—which, as it turned out, was exactly what happened. In 1983, as the study of genes was progressing in labs around the country, Slamon had an idea: If they were going to study cell replication and screen genes, why do it in tissue taken only from lab animals? Why not focus on the cells in human tumors?

"When tissue was removed for diagnosis, it was then just thrown away," he says. "So we decided to start banking human-tumor tissue. We collected a whole bunch of colorectal cancers, lung cancers, a bunch of prostate cancer, and a bunch of breast cancer, and froze them in liquid nitrogen until we had enough to work with and we could begin extracting DNA. When we had 38 or 40, we could query them, look for changes in the genes, and focus on any gene that had even a remote involvement in regulating growth activity."

REVLON
REVLON RUN/WALK FOR WOMEN

The work of a bench scientist engaged in research is painstaking and often tedious. It is work defined by repetition and excruciating attention to detail that can take years to produce results—if positive results are *ever* produced. There are few if any of what might be called "eureka" moments. Often, discoveries come only after years spent traveling down dead-end roads, taking all the wrong turns, and exhausting all of the available possibilities.

Slamon and his team were remarkably lucky in that they took few detours. In May 1986, they got a copy of a gene from a scientist at the biotech company Genentech, which had cloned it while researching new gene-splicing techniques. They sent it to

Photographs: left, Pacha/Corbis; right, Roger Karnbad/Celebrity Photo.

Slamon because they knew he was looking for genes that might be involved in regulating cell growth. The gene, which had originally been discovered by a scientist at MIT, had actually been simultaneously cloned at three different labs.

"It looked like a growth-factor receptor," Slamon says, "something that sits on the surface of a cell and receives signals from the outside. That class of genes had already been identified and this looked like a new member." It was related to a gene called an EGF receptor that regulates growth and is found on cells in skin and a number of other places. This one was named HER-2—Human Epidermal Growth Receptor No. 2.

"So we took 35 breast-cancer samples," Slamon says, his voice swelling with excitement even now, twelve years later, "and we extracted the DNA. Then we went in with our fishing expedition. And you know what? Bingo! One third of the breast cancers had an increased signal coming from this particular gene indicating there was an alteration." To verify his initial finding, Slamon went back and looked at another 180 tissue samples. The result was the same.

For reasons Slamon still can't explain, when the cells were reproducing, too many copies of HER-2 were being made. "And then the cell machinery, the workmen if you will, don't recognize the mistake's been made. And as soon as that happens, you're off to the races."

Once Slamon made this discovery, he reexamined the clinical data to determine if there was anything unique about the tumors from these patients. The data confirmed his suspicions: The women from whom these tissue samples had been taken had shorter disease-free survival times, relapsed more quickly, were less responsive to traditional therapies, and died a lot more quickly once they got sick.

But this raised another slew of difficult questions. Slamon and his team needed to determine if what they'd found was what scientists call an epiphenomenon, meaning that, although associated with the disease, it didn't actually play a role in bringing it on. Or was the HER-2 abnormality in some way responsible for these women's suffering from a more intractable, deadlier form of breast cancer? And if the genetic alteration was causing the problem, how could they target it?

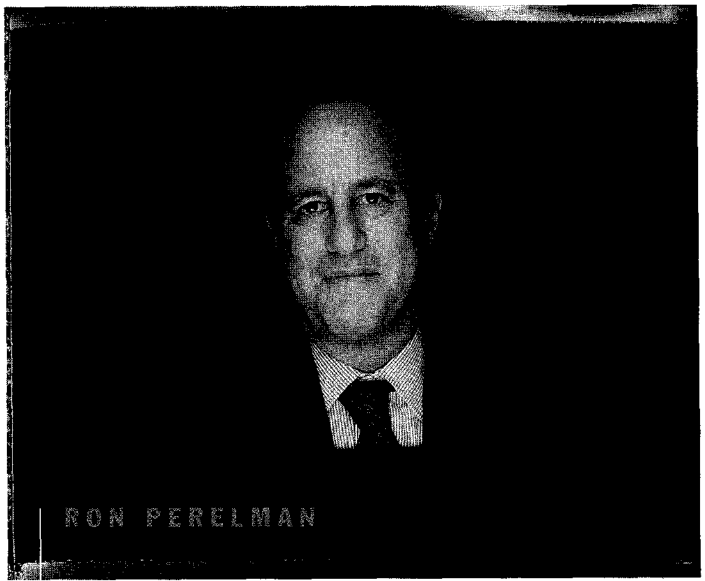
"The beauty of the HER-2 story," says Slamon, "is that it was such a logical progression. I kept waiting for the ceiling to fall in, as it does so often in research, but it never did. You have to remember that when all is said and done cancer is an abnormality of cell growth. So it was only logical, if you're dealing with growth abnormalities, to say, Let's look at the genes involved in growth and see if there's a problem. Yeah, there's a problem. Now let's see if we can target it. Yeah, we can do that. Now let's see if we can change therapy based on that knowledge. Yeah, we can do that too."

Perelman's $13 million gift means the drug will get to the market seven or eight years earlier than it otherwise would have.

But by the time Slamon and his team were armed with the right questions and had a clear plan of attack based on what they'd discovered in their initial examination of the tissue samples, it was 1989, and they needed money to take their work to the next level. Money is the oxygen of research science, and Slamon was in danger of suffocating at precisely the moment when he seemed on the brink of a breakthrough. And that was when he got really lucky.

BACK IN 1982, WHEN SLAMON WAS STILL A JUNIOR MEMBER OF UCLA's medical faculty, he got a call from his roommate at the University of Chicago. The roommate told Slamon that a friend of his needed help. While he was shaving he found what seemed like a swollen gland in his neck. Having gone through a battle with Hodgkin's disease when he was younger, the friend, who happened to be Brandon Tartikoff, was worried. So he went to see a prominent doctor in Los Angeles. The doctor told him there was nothing wrong, he was fine. Tartikoff, however, was still concerned, so he called his old roomie from Yale, who happened to have been Slamon's med-school roommate.

"What happened," says Slamon, "is that Brandon was misdiagnosed by someone who was a kind of physician to the stars. Anyway, he came to see me after he'd been told he was okay, and I looked at the slides. I told him immediately it was full of active Hodgkin's disease. He said, 'That's impossible. It was read by Dr. . . . '—who was a big name here—'and then he sent it to Stanford for a second opinion.' Well," Slamon says, "I was still only a fellow at UCLA and this other guy was an important doctor here, but I had no doubt about what I was looking at. The only thing I can figure is they must've looked at the wrong slide."


RON PERELMAN

The young doctor was able to get Tartikoff on a regimen of medication that had just been successfully tested in clinical trials in Italy. It worked brilliantly; the cancer was in remission for well over a decade. "Naturally I felt a great debt of gratitude to Denny," says Lily Tartikoff, who was determined to do something for Slamon.

"So I told Denny in 1983 that when he got his act together I'd help him with money. I actually chose the scientist rather than the disease. If Denny had worked on prostate cancer, then that's what I would have pushed, that's what I would have raised money for."

In truth, she had no idea how she'd actually raise the money for Slamon. But Lily Tartikoff is one of those people who can ask anybody for anything. At any time. And she can ask again if she doesn't get the answer she's looking for. She has, on at least one occasion, draped herself in front of a door, arms outstretched and legs splayed, telling the mogul she was trying to separate from his money that he wasn't leaving until she got

Grooming by Natalie Miller for Cloutier.

what she wanted. She once extracted a $400,000 check from Michael Milken at a dinner by loudly questioning him about why someone with as much money as he had wasn't coughing some of it up for breast-cancer research.

But the question of how she'd raise money for Slamon's research didn't even come up for several years. The two families had become friendly, and every time she'd ask whether she could do something for him, the scientist dodged the question. Lily finally called Slamon in 1988 and gave him an ultimatum. Because of her husband's experience, Armand Hammer had asked her to get involved in raising money for cancer research. She was going to work either with him or with Slamon. It was his choice.

"I told Lily what we'd found in the lab with breast cancer," says Slamon, "and in her mind, it clicked. She knew what she was going to do."

The strategy she came up with was what Hollywood people like to call "high concept": so simple nobody can understand why no one thought of it before. For a couple of years she and a number of other Hollywood women, including Wendy Goldberg, Jane Seymour, and Jaclyn Smith, had been on an advisory board of Max Factor as, essentially, beauty consultants.

The synaptic connection Tartikoff made when Slamon told her about his breast-cancer work was: It's a women's disease, so a company that caters and markets to women should get involved. There were several problems, however. Max Factor had been acquired by Revlon, and she didn't know Ronald Perelman, the chairman. And twelve years ago, breast cancer was barely on anyone's radar screen. Congress had not yet held its hearings, and women's groups had not yet taken up the battle.

Tartikoff, in her gloves-off, full-bore kind of way, began her efforts to establish some kind of relationship with Perelman by writing him letters critical of the company's advertising. Perelman responded by offering her a job. She turned him down, but let him know that she wanted to talk to him about cancer research.

Eventually, they met by accident, when they both turned up at Spago. "Oh, I thought you'd be some old goat," was Tartikoff's icebreaker. Nevertheless, Perelman agreed to take a look at what Slamon was up to. In the summer of 1989, James Conroy, his special counsel and a senior vice-president at his holding company MacAndrews and Forbes, went to UCLA.

In the end, with all of the sophisticated science, the dazzling molecular biology, the cutting-edge genetics, and the basic logic of what Slamon was trying to do, it was a simple, haunting image that convinced Conroy and Perelman that they should fund Slamon's research.

Each year, 180,000 women in this country are diagnosed with breast cancer, and 48,000 women die from it. Slamon and his associate Dr. John Glaspy told Conroy and Perelman that it would take them at least two years, even if everything went flawlessly, to get a grant from the National Cancer Institute. "In the time it takes to do that," Glaspy said, "we'll have a Rose Bowl full of dead women."

"The image was so compelling that it really brought home the stakes to me," says Perelman.

Perelman initially agreed to write a check for $2.4 million to provide Slamon and his team $800,000 a year for three years. (His total contribution to date, not counting the Revlon Run/Walk or the annual Fire and Ice Ball, is $13 million.) Though this hardly seems like a huge amount of money for someone like Perelman, who's worth $6.5 billion, it was a spectacular windfall for Slamon. To secure the same amount of funding from the National Cancer Institute would have required, he says, four grants a year for three years.

Putting these grants together on a reasonable timetable would have been impossible. It takes six to eight months to gather the data, another two to three months to write the proposal, and at least another year to get a grant approved. Slamon figures that with the money from Perelman, Herceptin will get to the market seven or eight years earlier than it otherwise would have.

"What I found so incredible about his decision to give us the money," says Slamon, acknowledging Perelman's lack of a pharaoh complex, "is that we weren't offering a building or a naming opportunity. All the money was going into research. I told him this meant that at the end of the day he might've put up *x* millions of dollars and have nothing to show for it."

ARMED WITH PERELMAN'S FUNDING, SLAMON WAS NOW ABLE to expand his research efforts and go full throttle to answer the two key questions about the HER-2-gene alteration. Was it causing the biological havoc in the bodies of these women, and if it was could he find a way to target it?

By cloning the gene and injecting it into breast-cancer tissue that didn't have the alteration, he proved that the tumors grew faster and metastasized much earlier because HER-2 was driving the growth. He then began testing antibodies, to see if he could find one that would inhibit the growth. "If we were right about all this," Slamon says, "the antibodies shouldn't have any effect on the other cells. And that's exactly how it went."

Slamon got 15 or 20 antibodies, tested them, and found that one from Genentech was the best at inhibiting tumor growth. He had closed the loop, the research circle was complete, and it was time to go to the FDA. The Phase I trial, made up of only 20 women, was essentially a toxicity test: Could he put the drug into women's veins and not have anything horrible happen to them? Initially, the doses were smaller than those given to lab mice, but Phase I answered two critical questions: The drug went to the tumors and it was relatively nontoxic.

Though Slamon takes great pains not to sound arrogant about his work or to overdramatize its meaning, he doesn't hide the depth of his feeling for the women who participated in the trials. "The women," he says haltingly, "are the heroines here. We injected them with an antibody against a normal protein [HER-2] found in the lungs, the kidneys. We told them it could have bad effects. We told them we could make them a lot worse if we screwed this up, and to a person they consented.

"These are extraordinary women, with families and kids. Several went into the trial telling me they understood it might not help them but if it helped women down the road that was enough."

The tests were expanded in the second and third phase of the trials, but Slamon believes that once the drug becomes widely available everyone will learn much more about how to maximize its effectiveness—for ovarian as well as breast cancer, and for early- as well as late-stage cancers.

Herceptin, which increases the specific killing power of currently available chemotherapy without increasing the toxicity, is being produced by Genentech. The company has invested between $150 million and $200 million in Herceptin—mostly to fund the clinical trials. Though Herceptin was originally produced in mouse lymphocytes, it will be made in industrial quantities in huge bio-reactor vats where the cells are grown.

For Slamon, the work continues. He wants to know why Herceptin doesn't perform for all women who have the HER-2-gene alteration. And he has another gene involved in cell growth targeted, as well as a full-blown anti-angiogenesis (a therapy that cuts off a tumor's blood supply) program now up and running.

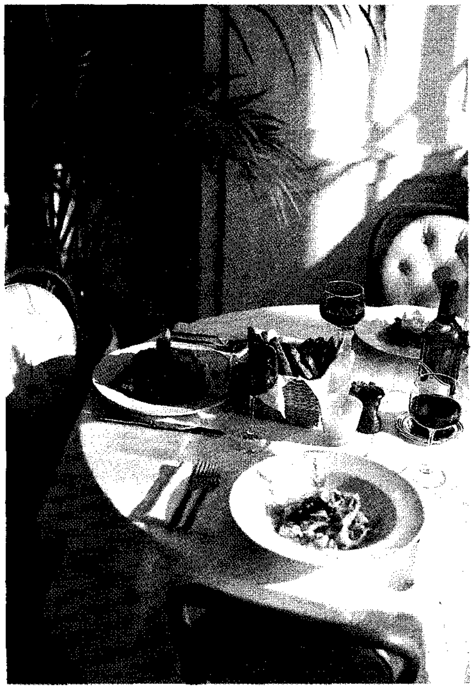
"I have no doubt that the real power of biology will come when we combine the weapons that we're now beginning to produce," he says, walking across the UCLA campus on a stunning afternoon in Westwood. "This will make a huge impact in the fight against cancer." ■

L.I. *Confidential*

Get your kicks on Route 27, with its reshuffled restaurants, carbonated clubs, and a Starbucks near you. An update from the Splashamptons.

BY BRADEN KEIL AND BETH LANDMAN KEIL

THAT PLACE IN THE SUN: Southampton's Redbar Brasserie.



THERE'S NO STOPPING THE ENCROACHING SUBURBANIZATION OF THE HAMPTONS: THE 30-mile Southampton-to-Montauk stretch is mutating into an upscale, up-Island Levittown, with shiny new neighborhoods of postmodern housing sprouting in the midst of farmscapes south and especially north of Route 27. This translates into fewer seasonal store closings—businesses no longer seem to pull into town with a built-in expiration date but look to assert a year-round presence. Even so, turnover is a time-honored tradition, as nothing is status quo in the colonies: Water Mill suddenly has more of a downtown now that a mini-mall of about twenty new stores anchored by a Blockbuster video is near completion. Banana Republic has claimed a second South Fork territory, in East Hampton. Bridgehampton Commons has grown a new building to house a Talbots, and a Barnes & Noble is rumored to be coming to town. Hamptonites will be forced to wake up and smell the grande latte emanating from a Starbucks in the process of body-snatching the Bridgehampton National Bank. Instead of $20 bills, mini–Bundt cakes will be dispensed at the DRIVE THRU window.

WHERE TO EAT

Mike Cinque, onetime valedictorian of Tarrytown's Ice Cream University, has revamped a roadside snack bar, now called **Poppy's Snowflake** (277 Pantigo Road on the Montauk Highway, Amagansett; 516-329-7867). Besides hamburgers, fried chicken, and lobster rolls, there's a serious rival to Carvel's Cookie Puss—the Nor'easter Storm Sunday.

When Mary Jane Tagliasacchi split with husband Achille, she bought out his shares in their sixteen-year-old restaurant, Il Monastero, then changed the name to **MaryJane's** (128 North Main Street, East Hampton; 516-324-8008) to reflect who's in charge. The red-sauce grotto now looks clam-chowder New England, with its fireplaces, French doors, and antique-book collection. And even though a new chef is cooking up grilled sea bass and white-bean ratatouille, the well-loved garlic rolls are still in residence.

Divey local hangout Three Mile Harbor Inn has been sold after twenty years. At the newly minted **Jeneen's** (367 Three Mile Harbor Road, East Hampton; 516-324-9024), there are tablecloths, Art Deco columns excavated out of the frayed slapdashery that once passed for décor, banks of black-and-white photos, and Italian-leaning dishes like "Mamma's chicken with olive oil and garlic."

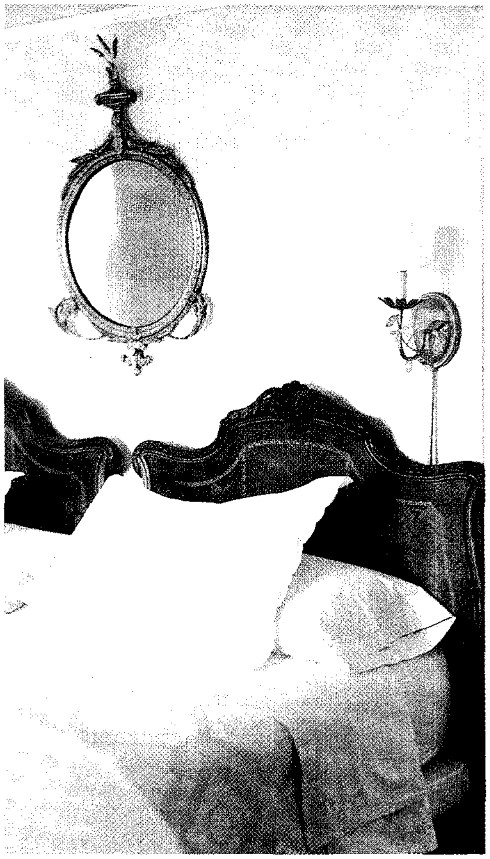
Last year, Aqua Grill sailed into the old Duke's space with nautical trappings and a name that was, unfortunately, already taken. The restaurant was asked to cease and desist last summer, but now appears to have merely ceased, leaving **Peconic Coast** in its wake (103 Montauk Highway, East Hampton; 516-324-6772). People like the mainly seafood menu, courtesy of East Hampton Laundry alum Dennis MacNeil, almost as much as the democratic no-reservations policy.

The Independent, which was shut out of the Hamptons last year despite strenuous efforts to find a parking space, has finally pulled into Bridgehampton (2468 Main Street; 516-537-5110). Jed Liebman and Stephen Lyle, who own the Manhattan mother ship, have partnered up with New York City restaurateur Granville Adams, and the trio has vowed to keep the hordes at bay so diners can enjoy Mediterranean-style bistro food without a barroom din. (That all is moot, of course, if New York–branch devotee JFK Jr. strolls in.)

With water, water everywhere, it's a wonder no one installed a sushi bar in Bridgehampton sooner. Simple Pleasures, which bombed with brown rice, tofu, and tempeh, has been supplanted by the more ambitious, mostly Asian restaurant **Yama-Q** (2393 Main Street, Bridgehampton; 516-537-0225) and its teriyakis, wraps, and smoked-duck quesadillas.

The old Deerfield Inn metamorphosed into model-heavy "27" for one summer, but now it's **LuLu's** (1020 Montauk Highway, Water Mill; 516-726-1478), primarily a bar with homemade thin-crust pizzas, chicken wings, and tuna melts. As a saloon, it's got some pluses—an eclectic

Photographs by Tara Sgroi.



ONCE MORE UNTO THE BEACH: Clockwise from above, Peri's "Marais" room in Montauk; Calli Montroy at her Southampton herb shop; the Redbar.

jukebox, a pool table, and foosball.

Onetime Palm-chain employee Jenny Vallone now has a restaurant of her own. Yeah, there's steak, but most of the dishes at **Jenny's Restaurant** (755 Montauk Highway, Water Mill; 516-726-9696), which replaced Tag Sale Antiques, are prepared with wine reductions, fresh juices, and salsas—not the expected cream and butter.

David Loewenberg, former front man at 95 School Street, is moving into his own place with partner Kirk Basnight. Come June, **Redbar Brasserie** (210 Hampton Road, Southampton; 516-283-0704) will be dishing out Franco-American—pine-nut-crusted rack of lamb with Swiss chard and buckwheat polenta.

The police and fire departments never much liked the noise and crowds generated by M-80 at Conscience Point, which is now showing signs of having one as it converts into the restaurant **Aqua** (1976 North Sea Road, Southampton; 516-283-5550). Walter Hinds, formerly of Match Uptown and 75 Main, is the chef daring to import Asian froufrou to the South Fork. Draperies should smother the din, and outdoor action will be limited to happy hour. A lounge pitched at a lower key will stay open until 4 A.M.

Arrivederci, spaghetti. Al Dente served its final plate of the stuff last year and now, as the **Plaza Café** (61 Hill Street, Southampton; 516-283-9323), has been sending out lobster-and-shrimp shepherd's pie, homemade ice creams, and blood-orange sorbet since last December. Louis and Brooke Dene shuttered Paolo's, with its Neapolitan aspirations, to open **The Greasy Spoon** (39 Montauk Highway, Southampton; 516-28-SPOON), with kitschy-diner aspirations. The "comfort food with a twist" includes egg-white breakfast burritos, hot shrimp salad over baby spinach, and pan-roasted chicken with garlic mashed potatoes.

Another club bites the dust, as Sag Harbor's Long Wharf reaches again for restaurant status after years in service as a disco. For grilled smothered pork chops with fried green apples, hie hither to this offshoot of a theater-district feedery, **B. Smith's Sag Harbor** (Bay Street and Long Wharf; 516-725-5858), run by the former model currently vying for Martha Stewartdom on TV and now moving in on the housemarm's Hampton's turf.

It's the smallest of the big-name summer nightclubs, but **Jet East** (1181 North Sea Road, Southampton; 516-283-0808) has added 500 additional parking spaces (so we won't see the likes of Calvin Klein cooling his Porsche's turbocharger in the valet line for half an hour, as he did last summer) and restaurant service. Bento boxes of sushi this year make a more substantial menu than a maraschino cherry dredged from the bottom of a glass.

CLUBHAMPTONS

Sure, John Gotti Jr. needs discreet private social clubs at his disposal. But do Hamptonites? Two years ago, onetime '21' club owner Sheldon Tannen tried an exclusive supper setup at Bowden Square, but blue-blazered swells just weren't interested in shelling out to knock back scotches with their own kind every weekend. Even so, **club colette** will debut on May 30 at the Post House (136 Main Street, Southampton; 516-283-1717); Daniel Ponton, proprietor of the sleepy, geriatric flagship in Palm Beach, has been renovating this creaky former Mexican restaurant for more than a year. The club will have outdoor dining and a Palm Beach–themed party room to match those madras dinner jackets and froggy green pants.

Mark Baker, one of the promotional directors at **Life's a Beach** (54 East Montauk Highway, Southampton; 516-726-1999), insists he is modeling the club "on other international summer hot spots such as Ibiza and St. Tropez." That is, if he can prevent the 9,000-square-foot behemoth and cousin to Manhattan's Bleecker Street boîte from turning into another giant kiddie bar crawling with underage townies. Saturday's entertainment featuring a troupe of 30 Brazilians—which will be followed Sunday night by a concert headlined by downtown diva Grace Jones—is the ignition Baker hopes will turn on the season.

The walls of the former Danceteria will quake again as **NV Tsunami** (44 Three Mile Harbor Road, East Hampton; 516-329-6000), related to SoHo's NV, natch, trucks in a zinc-and-copper bar for the VIP room and a Zen-Tuscan theme conceived by Ivana Trump's architect Guillermo Gomez.

WHAT TO BUY

Check out boards for the big pipes, and smaller boogies for the milder surf, at **Khanh Sports and Boutique** (60 Park Place, East Hampton; 516-324-0703), where the earringed owner may convince you you need a Hawaiian shirt, Revo sunglasses, or gnarly soap shoes for the hip new sport freestyle walking. Khanh also sells in-line skates and conducts frequent mini-clinics on how not to fall.

Personalize everything at **The Monogram Shop, Ltd.** (11 Newtown Lane, East Hampton; 516-329-3379), so weekend houseguests won't "accidentally" abscond with your robes and

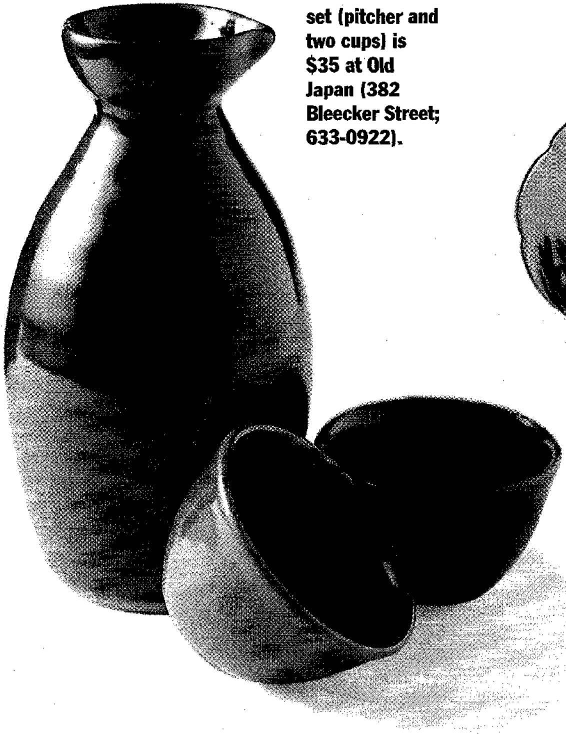
(continued on page 122)

BEST BETS

Cool stuff—sake cups, pitchers, and ladles—for savoring the hot drink of the moment.

BY CORKY POLLAN

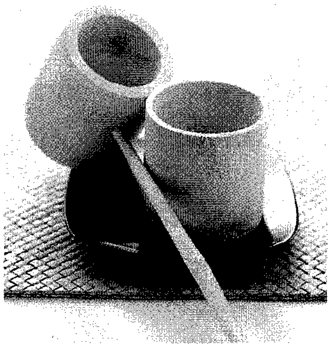
Dotty ceramic sake set (pitcher and two cups) is $31.50 at Broadway Panhandler (477 Broome Street; 966-3434).



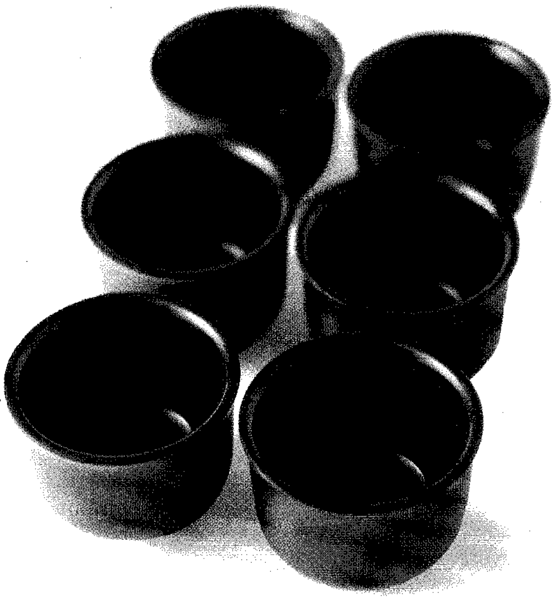
Mashiko ceramic sake set (pitcher and two cups) is $35 at Old Japan (382 Bleecker Street; 633-0922).

Antique porcelain hexagonal sake cup is $40, vintage Kutani octagonal porcelain cup is $25, nineteenth-century earthenware cup is $55, vintage porcelain cup is $30, and signed Satsuma early-twentieth-century cup is $75 at Things Japanese (127 East 60th Street, second floor; 371-4661).

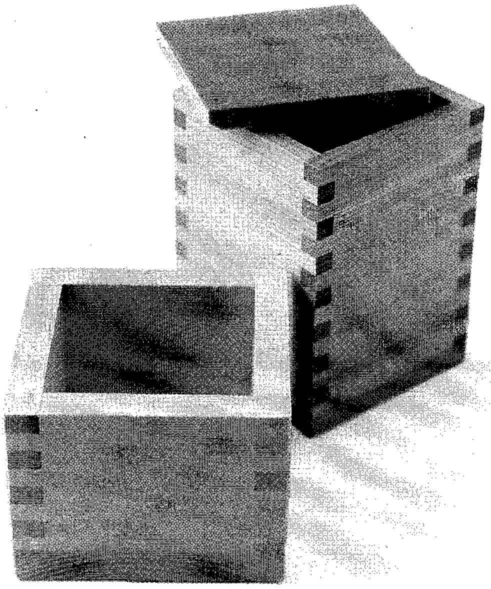
Photographed by Michael Grimm



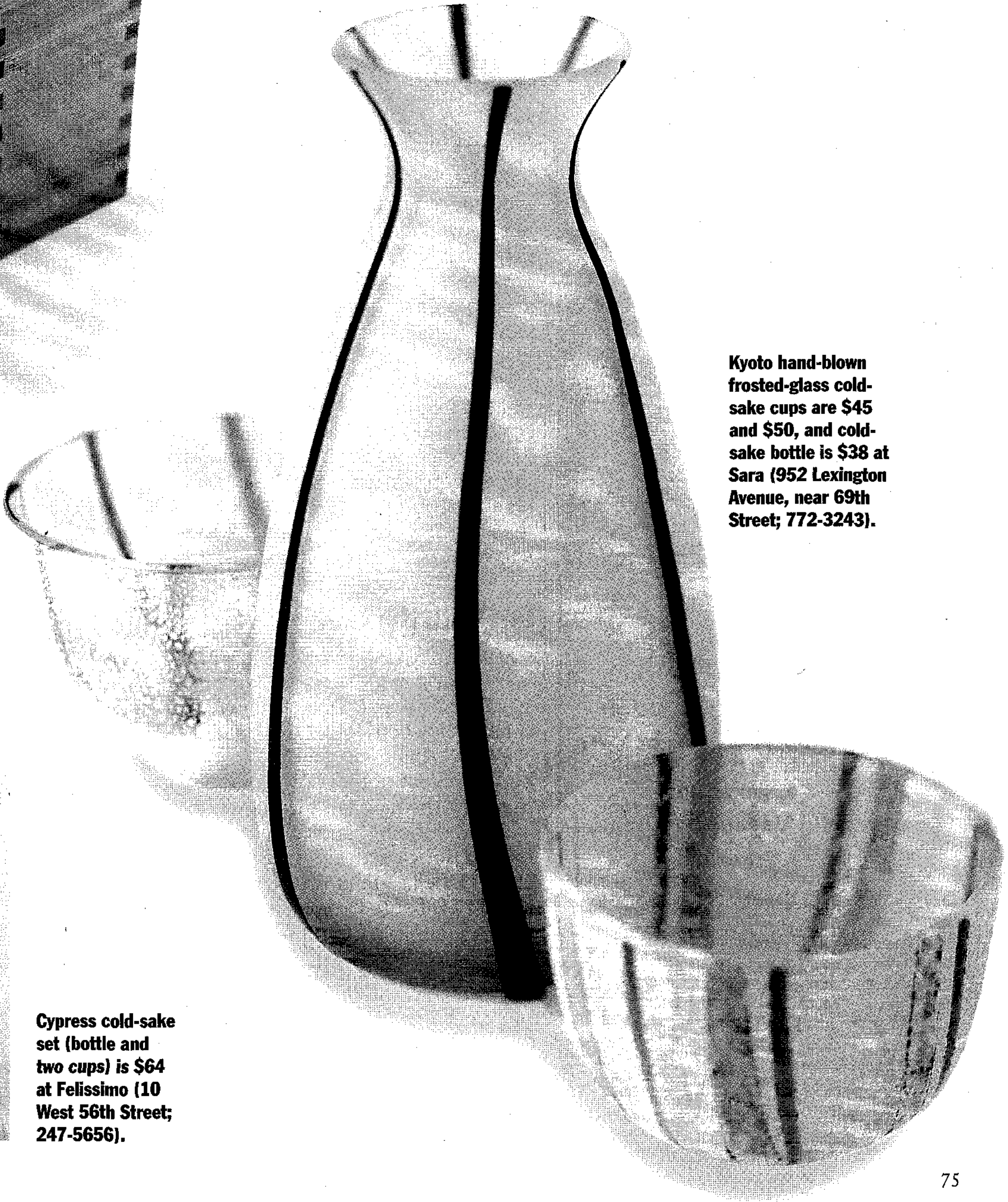
Bamboo cold-sake cup is $6, ceramic plate to catch overflow is $7, and *bamboo* sake ladle is $10 at Global Table (107–109 Sullivan Street; 431-5839).



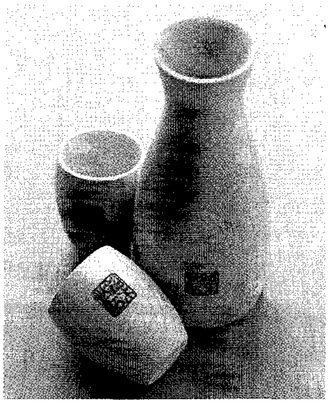
Plastic *summer* sake cups are $8 each at Takashimaya (693 Fifth Avenue, near 54th Street; 350-0100).



Covered cedar cold-sake pourer is $75, and cedar sake cup is $12 at Dimson Homma (20 East 67th Street; 439-7950).



Kyoto hand-blown frosted-glass cold-sake cups are $45 and $50, and cold-sake bottle is $38 at Sara (952 Lexington Avenue, near 69th Street; 772-3243).



Cypress cold-sake set (bottle and *two cups) is* $64 at Felissimo (10 West 56th Street; 247-5656).

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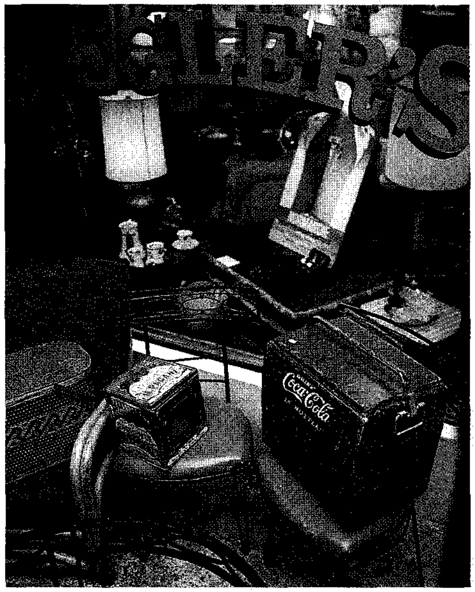
Suddenly, This Summer

Timeliness is next to thriftiness: *Late deals for summer body and summer house; the* **Eastern & Oriental Express** *for less.*

SIEGLER'S MOVED INTO ITS PRESENT location only this past September, but it's been in the West Village since 1895—the owner's grandfather opened the business—so the whole feeling of the store reflects the many generations of family involvement. It carries mostly used furniture, fireplace equipment, bric-a-brac, and antiques (much of which is from the fifties), and offers bargains even without a sale: folding fireplace screen, was $59, now $44.25; Gorham glasses, were $7 apiece, now $5.95 apiece. *Siegler's Garage Sale, 106 W. 13th St. (352-3090); A.E., M.C., V.; Tues.–Fri. noon–7, Sat.–Sun. 11–6; 5/19–5/31.*



Chock around the block: Siegler's new digs.

Money's Worth

WE AREN'T GOING TO MAKE THE CLAIM that James Purcell's dresses are cheap, but we won't hesitate to call them a good investment—just the way they flatter a girl's physique and won't fall apart after a couple of wears makes them worthwhile. Among the dresses guaranteed to make a stunning entrance to any fête: an ice-blue silk-satin cocktail sheath dress, retail $1,550, here $480; a rose-and-celadon strapless silk-faille gown, retail $4,095, here $1,095; an off-white silk wedding gown (size 12), retail $6,295, here $950. *James Purcell, 488 Seventh Ave., at 36th St., eleventh floor (643-9548); M.C., V.; Wed. noon–7; 5/20.*

Out With the New

STAFF USA'S SPRING AND SUMMER THREADS —from designers such as Bella Freud, Costume National, Laura Urbinati, Vivienne Westwood Red Label and Man, New York Industrie, and Gym—have to be cleared out of the showroom to make room for the new fall merch. Lucky for us, since it's only the beginning of summer on our calender. Some favorites include: a Bella Freud dress, retail $440, here $175; Laura Urbinati's tank top, retail $65, here $25 (with matching skirt, retail $155, here $65). *Staff USA, 495 Broadway, between Spring and Broome Sts., fifth floor (925-9700); Thurs.–Sat. 11–7; A.E., M.C., V.; 5/28–5/30.*

DO NOT PHONE: Send suggestions to Ondine Cohane, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, six weeks before the sale. Only sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be considered.

The Deal of the Art

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Take the O Train

THERE AREN'T MANY UPSIDES TO THE FINANcial situation in Asia, but one of them is that it's a lot less expensive to travel there now. Even the very luxurious Eastern & Oriental Express, which travels between Singapore and Bangkok, is having a sale (prices are for two nights): a state compartment, was $2,030, now $1,930; a superior cabin, was $1,460, now $1,300. With the superior rate, you get one free

Photograph by Kenneth Chen.

night at each end of the train ride (at the Oriental Hotels in Bangkok and Singapore); the state rate gets you two additional nights at either end. If you've ever wanted to take an Agatha Christie–like trip (minus the murder), now's the time. *For reservations, call 800-524-2420; 5/18–9/15.*

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GOING TO OUTLETS ALWAYS GUARANTEES at least 25 to 65 percent off retail prices. At Woodbury Common—which has Donna Karan, Gucci, Calvin Klein, Nike, Versace, and Coach stores, among others—another 10 to 20 percent (or more) will be lopped off for the Memorial Day weekend sale. You'll more than make up for the gas money spent on the hour's drive. *Woodbury Common Premium Outlets, Exit 16 off the New York State Thruway, Harriman Central Valley (914-928-7467); Fri. 10–9, Sat. 9–9, Sun. 10–8, Mon. 9–9; A.E., M.C., V.; 5/22–5/25.*

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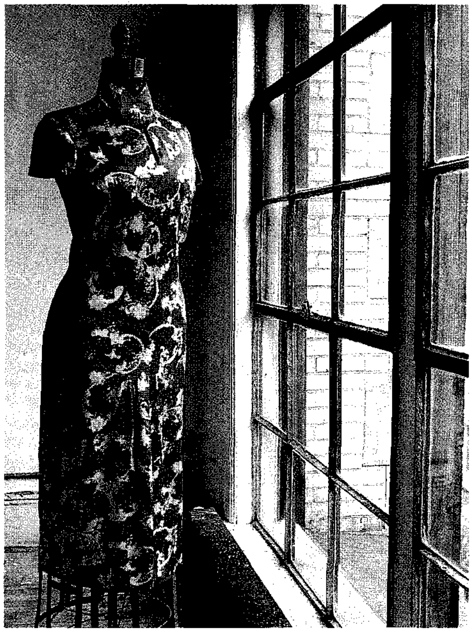
IF YOU STILL HAVEN'T GOT YOUR HAMPTONS retreat in shape for summer, some of the trade-only vendors from the D&D Building and the New York Design Center are coming to Southampton to make it a bit easier. Furnishings from the Maslow Group, Donghia, Rosecore Carpet, Avery Boardman, and others will be available at wholesale and below. *Southampton College, Southampton, N.Y. (call 753-7920 for info and directions); A.E., M.C., V., checks; Thurs. 2–8, Fri.–Sun. 10–7, Mon. till 5; 5/21–5/25.* ■



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JOE HENSON

MOVIES DAVID DENBY

Equine-imity

New York takes a double hit as mellow Robert Redford conquers tough magazine editor Kristin Scott Thomas and Manhattan suffers from burning asteroids.

Hat trick: Excellent communicator Redford with Scott Thomas in *The Horse Whisperer.*

IN SOME OF HER EARLY ROLES (SAY, IN *FOUR WEDDINGS and a Funeral*), Kristin Scott Thomas spoke with such crisp, elocutionary panache that she might have been an escapee from Noël Coward's plays—one of those rueful and bittersweet Englishwomen who enunciated their lines with unimaginable poise. Brittle and tense, she was attractive in an odd, distant way: One wondered if she was heading for a career in BBC period pieces, permanently wrapped in a cocktail dress. But in *The English Patient*, she unwrapped herself and gave an impassioned and elegant performance as an adulterous woman; she blossomed into a romantic heroine. Audiences love to see the ice queen melt (the same fascination worked to advance the career of Katharine Hepburn); Scott Thomas, with her lean, long figure and her directness and bite, may be the perfect actress to play contemporary women fighting for love and power at the same time. I cannot imagine that **The Horse Whisperer,** from the popular Nicholas Evans novel, would have been anything but a very soft pillow to lay one's head on without her. As it is, the movie, directed by Robert Redford, is most leisurely, a rich-toned mixture of romance and earnest therapy. One is soothed by it, bored by it, touched by it. One is grateful when it is over.

Nicholas Evans, who worked in TV and movies before writing fiction, knows what is meant by the term *high concept*. Despite the engaging equine lore in *The Horse Whisperer*, the basic idea of the story is no more than "What if Anna Wintour fell in love with a cowboy?" Kristin Scott Thomas plays Annie MacLean, a strong-willed Brit magazine editor in New York, a woman who defines things too explicitly in order to control them. Annie's horse-loving daughter, Grace (Scarlett Johansson), suffers a terrible accident and loses a leg; the horse, Pilgrim, bashed by a truck and badly scarred, rears and kicks when anyone comes near. But Annie takes action; she packs up her damaged daughter and horse, leaves her husband (Sam Neill) in Manhattan, and heads for Montana and the ministrations of the famous horse trainer Tom Booker (Redford). Grace will be restored to life, Annie reasons, only if Pilgrim is restored to life. Tom is the man to do it: He's a trainer of the whispering school; he doesn't break a horse but gentles it.

Since I know nothing about horses, I'm easily impressed by anyone who does, and I admit to being charmed by the scene in which Redford crouches in the tall Montana grass and just waits as the overwrought Pilgrim wanders about, stares, and finally makes his way back to the man waiting for him. But what brings the horse back? We never find out. It's not quite clear what Tom Booker's special gift consists of, apart from patience. He understands that every horse has its own soul, that a horse's individual temperament has to be respected. The same with mother and daughter. He lets the horse, the girl, the woman—all unhappy creatures—express their misery before he turns them, with a gentle hand, back to their true nature. It's a fantasy, of course, a fantasy directed at women, which Evans and now Redford have created, of a man who is sexually powerful but never aggressive. Tom Booker waits for Annie to come to him. Redford, who has always cultivated a modest demeanor to set off his burnished good looks, plays the role lightly and easily. At 61, he's in great shape, a little weathered, even worn around the eyes, but physically convincing when he works the horse in a ring, rope wrapped around his thighs.

The Horse Whisperer is the kind of pop mythmaking that makes hearts ache all over the world. In the past, you see, Tom Booker has been hurt; his woman has left him, and now he wants nothing for himself and lives in contentment on the Montana ranch with his brother

Photograph by Elliott Marks/Touchstone Pictures.

(Chris Cooper), his brother's wife (Dianne Wiest), and their children, all kindly, impeccably polite people, thoroughly rooted in their land and house, and set up, of course, in reproving contrast to the Brit editor from New York, who is power-mad and materialistic, an unsatisfied wanderer. *The Horse Whisperer* is about the seduction of Annie—not just by the faultless Tom Booker but by the soothing open spaces and magnificent mountains and imperial air of southwestern Montana. In the New York scenes, the cutting is jagged, the colors monochromatic and stark. When the movie moves west, Redford slows down; the colors warm to gold, blue, purplish-black; and as Tom and Annie endlessly ride across the mountains, the camera takes to the air for long sweeping shots of man at peace with nature. All this soft, didactic cliché is harmless enough as long as one doesn't take it too seriously. It seems not to have occurred to Redford that rough-and-tumble journalistic and cultural life in New York may have spiritual satisfactions that Montana ranchers can't imagine. The movie is pitched toward people easily intimidated by the big city, people prepared to think that a tough, impatient woman who thinks she can run things has to be humbled and reformed. These assumptions are unlikely to hurt the movie's commercial prospects.

The structure of *The Horse Whisperer* is implicitly condescending to Annie, but Redford, both as a director and as an actor, doesn't condescend to Kristin Scott Thomas. He gives her all the time in the world to set the character and then slowly to change and develop it. In the beginning, her Annie uses charm as an instrument like any other—like rudeness, in fact—as a way of getting things from people. By degrees, she begins to talk to people, not batter them. Her eyes seem to widen; she listens more. Removed from England, Kristin Scott Thomas is no longer as pale as a teacup, and the Calvin Klein western outfits are perfect for that lean body. By the end of *The Horse Whisperer,* she makes the deep stillness of this movie seem like something genuinely earned.

A HUGE COMET IS HEADING THIS WAY, AND the world is about to end: Tidal waves will sweep over the sushi bars, ashes will blot out the sky over Six Flags Adventure, Maureen Dowd will write no more, there is nothing but death by burning and drowning to look forward to. And what do the unlucky earthlings do? In **Deep Impact,** it's mainly what they don't do that astonishes me. They don't splurge, they don't drink champagne, they don't experiment with interesting sexual possibilities between one creature and another. Nor do they convert to the doctrine of Lao-tzu or Jim Jones. Robert Duvall, as the level-headed boss of a spaceship trying to intercept the comet, reads *Moby Dick* to one of the less literate younger crew members, but the filmmakers let us hear no more than "Call me Ishmael." (Presumably, Duvall made it to the end of the first chapter.) The president of the United States, Morgan Freeman, talks turkey to the public: He tells us we will die. Nothing much is made of the fact that the first African-American president has the unfortunate luck to get hit with a problem almost equal in importance to Monica Lewinsky's sexual adventures. The president stays calm and tries to get other people to act calmly. *Deep Impact,* which was written by Bruce Joel Rubin and Michael Tolkin and directed by Mimi Leder, is very solemn and responsible—a sobering experience. I have been known to complain about the hollowly ironic manner of the recent big spectacles, but I don't know that I was longing for a literal-minded, "sensitive" movie about the end of the world. The filmmakers treat us as if we were badly in need of instruction as to how to behave on that mighty day. So we learn: Head for the high ground.

Once the comet splashes down in the Atlantic, there is a beautiful, enormous wave that cleans up Jones Beach once and for all. But that's about it, as far as special effects go—the rest are cheesy and obvious. The drowning of New York passes without an instant's terror—or emotion. There's a fine-looking traffic jam, but an attempt to set up a Noah's Ark situation, with two of every species transported to an underground limestone cave, falls flat for lack of humor and fantasy. The best parts of the movie come right at the beginning, when young Elijah Wood, a teen astronomer, discovers the comet by accident. For a moment, the movie has a Spielbergian sense of wonder, but despite Spielberg's presence on the project as executive producer, the rest of *Deep Impact* fizzles out.

In brief: WHAT'S MOST INTERESTING IN **Artemisia,** an account of the art and semi-scandalous life of the Baroque-era female painter Artemisia Gentileschi, is the details of how the paintings were done—the arrangements of studios, the management of light, the deployment of helpers and naked models in a period when heroic painting was as natural to Italians as movies are to us. The feminist issues are more obvious and more familiar, and Valentina Cervi, who has small features and a slender body, is not singular enough to bring them to life. If you are going to portray your heroine as a revolutionary, you had better not cast a young actress who purses her lips and holds herself in. ▬

David Denby's 1998 reviews are available at **newyorkmag.com,** *along with movie news, a schedule of upcoming openings, and more.*

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THEATER JOHN SIMON

No Shows

'The Fastest Clock in the Universe' is a quick trip to nowhere; thirty years of Wilson's wisdom gets 'Bob' no farther.

THERE IS SUCH A THING AS DESPERATION THEATER. Valid plays emerge from some sort of inner urgency, but more and more we get pieces squeezed out of self-indulgent vainglory. Such a one is Philip Ridley's **The Fastest Clock in the Universe,** the New Group's latest revival of a British play, a stock-in-trade fast becoming a laughingstock.

Wouldn't you be suspicious of a play whose characters are called Captain Tock (an aging masochistic homosexual), Cougar Glass (a sadistic younger homosexual who lives with him, has made him his slave, but won't let him touch him), Cheetah Bee (their ditsy landlady), Foxtrot Darling (a flighty young man whom Cougar has invited as sole guest to his birthday party for sinister purposes), and Sherbet Gravel (a dizzy young woman whom Foxtrot inappropriately brings along)? You would be right. What you get is preciosity without wit, which is like a fancy candy box without the candy, and beastliness without purpose, unless you consider hatred of women a legitimate cause.

Party of four: Left to right, Bray Poor, Joey Kern, Ellie Mae McNulty, and David Cale.

Captain, a middle-aged junk-store owner, lives with Cougar, who indulges himself narcissistically and lets Captain wait on him hand and foot without according him so much as a kind—or even unkind—word. Cougar is celebrating his 19th birthday for the twelfth time, posing near-nude for his sun lamp and driving the drooling Captain crazy, which, for him, isn't far to go. Tock collects birds of all kinds: live (but preferably dying), stuffed, or made of cheap china. He blithers away at Cougar, who steadily ignores him.

To Cougar's fake-19th-birthday party comes the gullible young Foxtrot, whose chief concern is whether his new coiffure will impress the host. The coiffure goes unnoticed, but not so the brash young Sherbet, whose tauntings upset the apple cart. For calling Cougar's bluff, and pronouncing it his 30th birthday, the pregnant Sherbet gets viciously stabbed in the belly and crotch, and loses her baby, as Cougar proceeds calmly to gobble up his by now rather mauled birthday cake.

Do not suppose from this summary that what goes on makes for genuine wit, terror, or insight, let alone sense. It is all strident, preposterous, pointlessly misogynistic, and crudely perverse, not helped by poor acting from the creepy Captain (David Cale) and detestable Cougar (Bray Poor). The others—Jeanette Landis, Joey Kern, and Ellie Mae McNulty—are better, but under Jo Bonney's direction not good enough to salvage anything. Zaniz Jakubowski's East End setting is properly shabby, but even most of the English accents are unconvincing. Why, I wonder, must we import British trash when we have such an abundance of our own?

THE TEXT OF ANNE BOGART'S PERFORMANCE piece **Bob** consists of selections from 30 years' worth of interviews of Robert Wilson, culled by Bogart and put into supposedly dramatic form by Jocelyn Clarke. Neil Patel's décor consists of a table, a chair, and a bottle of milk. Minimal as that is, Wilson's mind is rather less well appointed: Except for a couple of amusing anecdotes, it disburses platitudes, pseudo-profundities, and patent nonsense—e.g., "If you know why you are doing something, don't do it."

These insights are delivered—or, if you like, acted out—by Will Bond, an actor who looks a bit like Wilson and behaves with suitable giddiness as he blinks, smirks, dribbles words coyly, or shouts, at which point he can no more be understood than when the loudspeakers blare out music or sound bites from TV (Noize [*sic*] design by Darron L. West). Bond also walks in slow motion or madly scurries about, sometimes crawling under the table, sometimes merely pushing it hither and yon by way of illustrating the text. To further enliven things, Mimi Jordan Sherin has banks of plain or colored lights going on and off, and James Schuette has clothed Bond in the trendiest black.

The downtown audience receives this twaddle with burbling enthusiasm and standing ovations. Robert Wilson directs theater and opera, and produces his inane performance pieces all over the world. Anne Bogart directs the Saratoga International Theater Institute and is associate professor of theater at Columbia University. And that is the state of our culture. ▬

Photograph by Carol Rosegg.

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JOHN LEONARD

The Way We Look Tonight

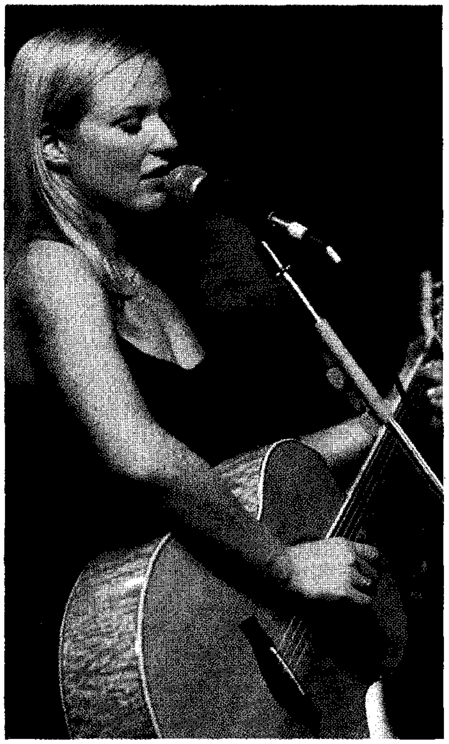
Even Walter Cronkite weighs in as 'Rolling Stone' takes the nation's pulse; VH1 looks back at Studio 54 through the eyes of the disco's survivors.

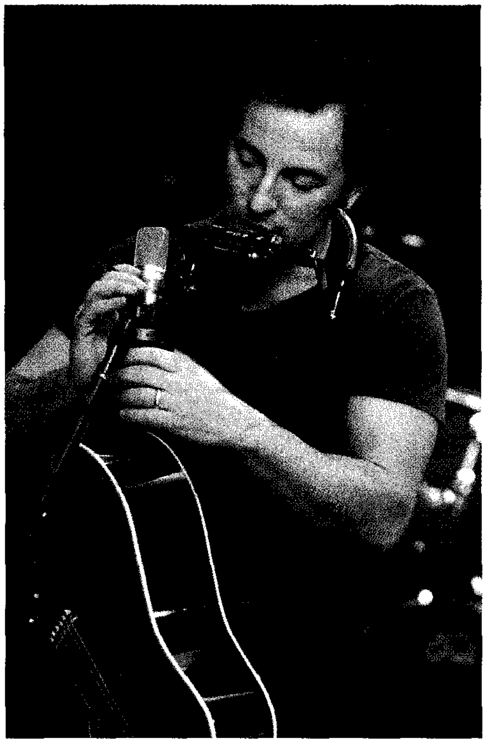
WALTER CRONKITE SHOWS UP IN THE LAST half-hour of **Where It's At: The *Rolling Stone* State of the Union** (Thursday, May 21; 9 to 11 P.M.; ABC). Not that the *CBS Evening News* anchorman emeritus is a fan of the magazine or the music. But then, Walter's father likewise couldn't listen to the noise young Walter cared about growing up. And Walter did go once to a Grateful Dead concert, which he found "very exciting," although he wouldn't make a habit of it. Nor am I here to say there's anything wrong with including Walter Cronkite and Michael Douglas in a TV special purporting to be an edgy look at pop culture and the youth of America on the occasion of the thirtieth anniversary of Jann Wenner's Dead Sea Scroll. Better them than Bill Clinton, the first president to know all the words to "Louie Louie," about whom we should be at least as ambivalent as we are when we hear the rock anthems of our overrated adolescence sold into commercial servitude for hair dye, cell phones, and killer sneakers made in Asian sweatshops.

Rock and roll is a big tent, containing as many multitudes as Walt Whitman: from Vaclav Havel and the Velvet Underground to an Ice Cube who doesn't like Koreans. And the producers of *Where It's At* are to be congratulated for resisting the temptation to nostalgia (no Beatles or Madonna), and for not trying to hawk the magazine (just to list all the promising writers who have perished in its pages would require a wall the size of either the Vietnam Memorial or Pink Floyd). Instead, *Where It's At* is organized around a cluster of concepts like "Fame," "Sex & Love," "Identity," "Values," and "Hopes," to which a cross section of young Americans (Annapolis midshipmen, gay teens, snowboarding graphics artists, organic-gardening communards, and yupscale barflies), musicians (Spinderella, Keith Richards, Bag Eyes, Beastie Boys), and pop-up bodhisattvas (Tom Wolfe, Johnny Depp) speak in quick-cut sound bites. It even includes a segment on "Spirituality," featuring congregants of the Guts Church of Tulsa, Oklahoma, who pray for Marilyn Manson's soul, followed by Manson, in Kabuki whiteface, saying the sorts of things that certainly suggest a soul in need of intervention.

Each cluster has its own musical coda: Sean "Puffy" Combs; Fiona Apple; Salt-N-Pepa; Beck; two new songs by Jewel; and, magnificently, Bruce Springsteen singing "The Ghost of Tom Joad" and "Across the Border." Within these thematic clumps, juxtapositions rear their contradictory heads. On the camera's visit to the Bay Area, for example, we meet some young white millionaires who've developed a new search engine that open-sesames all the goodies on the Internet, while we also cruise the mean punk streets of black East Oakland, a different kind of Gated community wherein all the Windows are boarded up. There is too much opinionizing and not enough music, and if some of this opinionizing—Joe, from the garage band Empire of Shit, on alienation; Rosie Perez and Salt-N-Pepa on AIDS and condoms—is to the burning point, some of it verges on Spinal Tap send-up. Even as they all complain about consumerism, having readily sold themselves, they, too, are consumed.

BUT WHY SHOULD ROCK MUSIC AND YOUTH culture be any more profound than, say, Scientology or poststructuralism? For egregious instance: disco. There's a lot of it in **Studio 54: Behind the Music** (Sunday, May 24; 9 to 10:30 P.M.; VH1), the inside story of late-seventies decadence on the other side of the velvet rope in Manhattan, where the underground came out of the closet with white powder on its whiskers. Coke is it! Quaaludes, angel dust, amyl nitrate, sex in the toilets and celebrities in the cellar! Grace Jones and Truman Capote! Liza Minnelli and Tiny





Too old to rock-and-roll, too young to cry: Singers Jewel, Springsteen in *Rolling Stone's* *Where It's At.*

Photographs: left, Chris Canole/ABC; right, Neal Preston/ABC, Inc.

Tim! Andy Warhol and Roy Cohn! "They didn't let Cher in!" remembers one admirer of the border guards at the portals of cool, a couple of whom concede, in retrospect, to feeling bad about their bullyboy behavior. But, as another regular recalls, "we were *art.*" Or at least fashion, before the Zeitgeist moved on to alien abduction, serial killers, and satanic-ritual abuse.

All this because of two guys from Queens who met at Syracuse University, who got their start in the Steak Loft franchise-restaurant business, who'd both do time for income-tax evasion, and only one of whom, Ian Schrager, is still with us. Without ever bothering to get a permanent liquor license, they managed, from 1977 until a former employee ratted them out four years later, to put on a circus and a vaudeville show and, to the piston-pumping pulse of disco, an orgiastic community sing, before it occurred to anybody that cocaine might be addictive and that unprotected sex could have a downside for the immunity system. Jerry Hall and Michael Musto seem to miss those giddy nights. Anthony Haden-Guest seems not to have decided whether he wants to look back on the pleasure principle as an avuncular elder or an old fart. Liz Smith is sardonic. Robin Leach is heartfelt. Steve Rubell is dead. And disco is actually making a comeback, in spite of everything that punk, rap, heavy metal, and industrial noise did to savage it.

How much, exactly, does the music matter—or the fright wigs it wears, as if to an apocalypse? I'm dumbfounded that the very people who now disdain such "bankrupt metanarratives" as the class struggle, the Oedipus complex, the Enlightenment—the magical thinkers on the cultural-studies shelf at the local book-chain outlet—afflict all that's pop with the heavy meanings *they* made homeless. So Freud hides out at the movies, and Marx in cyberpunk; the Smashing Pumpkins are what happened to the idea of progress, and Springsteen is a border intellectual.

Hadn't Fats Domino acquainted us with the eternal verities before we'd ever rented a hotel room, gone to a funeral, or betrayed a confidence? When Elvis showed up on Sullivan's show to insinuate a poor-white-rockabilly, hubcap-outlaw variant of black R&B into the ears and glands of the Wonderbread children of the suburban middle class, wasn't the Ike Snooze over? Didn't parents and children disappear into separate rooms of the same house, into different musics and TV sets, as if on parallel planets with variable gravities and moons like Selma and Saigon? Wasn't Jim Morrison—pariah, martyr, Dionysus, Lizard King, the satanic flip side of "La Bamba"—our own Romantic myth in leather pants, full of Nietzsche, booze, Blake, and lysergic acid, running to fat and demons in the mind-blown desert? Hadn't Janis and Jimi died for our sins? Weren't all of us, the media apaches who took over campuses and parks, the Stock Exchange, and the nightly news, in favor of stopping war, ending racism, smoking flowers, and getting laid?

Except that later on, in the same music, we also seemed to be homophobic, misogynistic, and anti-Semitic. Or we just boogied till we puked. You will perhaps remember the Public Enemy music video on MTV in 1991, "By the Time I Get to Arizona." Chuck D. led a paramilitary attack on Tucson. Public Enemy was professing outrage at Arizona's refusal to holidaze the birthday of Dr. Martin Luther King Jr. Never mind how Dr. King would have felt about a commercial for killing people. It occurred to me the other Friday night in Carnegie Hall, at a benefit concert for the Smithsonian Folkways collection, that the civil-rights and antiwar movements had the best music for social change since "The Battle Hymn of the Republic"—and look how much good it did us. The leather-boy Nazis had Wagner.

The Wall (SUNDAY, MAY 24; 8–9:30 P.M.; Showtime) finds in three symbolic tokens left at the Vietnam Memorial enough resonance to levitate three different stories about what war does to those who wage it and those they leave behind. In Scott Abbott's "The Pencil Holder," Edward James Olmos as a grieving but repressive military father and widower sees nothing but faults in a pencil holder his needy son, Trevor Blumas, has made in school for him, until the boy decides to give it instead to a dying soldier. In Charles Fuller's "The Badge," an heirloom handed down to generations of soldiers in an African-American military family, all of whom came back safely to Ruby Dee, won't be enough to save Savion Glover's life in Vietnam. Nor, in Patrick Sheane Duncan's "The Player," will the pink guitar on which Michael DeLorenzo makes wonderful music, when he isn't preserving his platoon from slaughter on a third tour of duty, be enough to save *his* life, though it may save the soul of black-market wheeler-dealer Frank Whaley. Joseph Sargent directs all three stories. Graham Nash composed the music, "Live On," a music-video version of which you will hear three times a day for two weeks on Showtime prior to the movie's premiere. We end up always at the Wall, investing in what we leave behind whatever meanings we think we have wrested from the intractable fact of death. Odd how helicopters, napalm, rice paddies, jungle, and Charlie have turned into our nightmare music video. ■

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THE INSATIABLE CRITIC **GAEL GREENE**

In the Belly of the East

A French chef plays Thai and Vietnamese jazz in the East Village; if you can't unfurl your own napkin, you'll love the pomp at Mr. K's on Lex.

HUNGRY READERS AND EVEN MY FRIENDS THINK I selfishly hold back a favorite spot or two—nifty little finds that might be spoiled if I shared their names. If only that were true. In the past few weeks, I've been sending pals to **The Elephant,** a funky storefront in the East Village, with regret and trepidation. I can't even guess how the kitchen will keep the cinnamon pan-roasted chicken so moist and the painted saucery slashes boldly torrid if hordes of uptown Visigoths suddenly invade.

Still, there's hope. Chef-patron Eric Lagrange is a veteran of cozy and eccentric Chez Pierre as well as the late Pigalle. He knows it would be rash to neglect the unassuming neighbors who first wandered in a year ago, settled onto the homey *faux*-zebra and -cheetah banquettes, and fell in love with his wonderfully exaggerated riffs on Thai and Vietnamese cooking. The Lagrange spin—Far Eastern products and French technique—sounds familiar, doesn't it? Very Vong, to be sure.

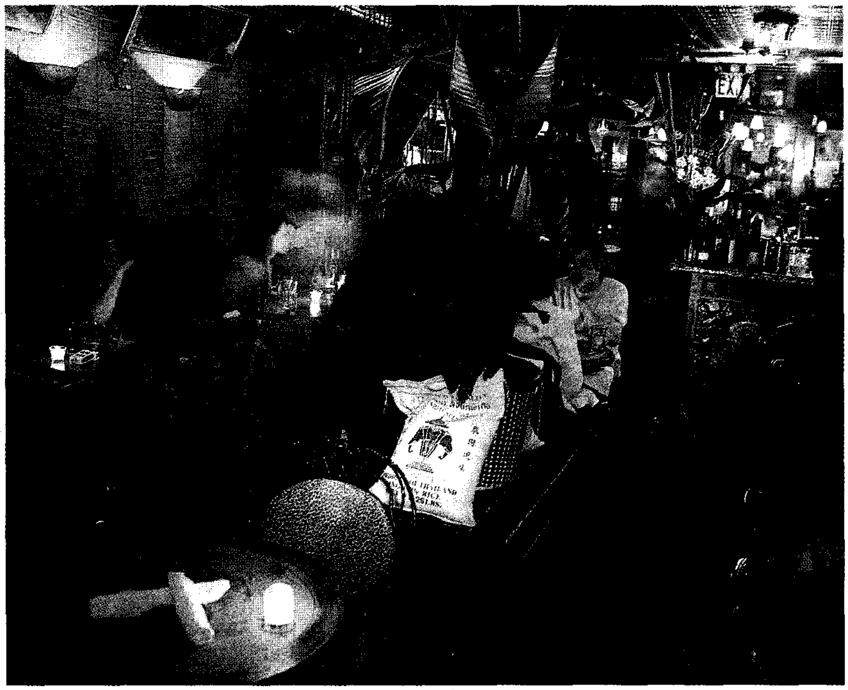
But maybe uptown toffs won't get it anyway. What will creaking boomers, never mind their parents, make of the suspended bananas, the scruffy peeling tabletops, the hanging woks and sacks of flour as décor, the bamboo beaded curtain with advertising key rings dangling? Indeed, no one should think of lemming it downtown who can't appreciate tireless servers dashing everywhere at once except for the spoon we need, or the kitchen that can dispatch three entrées simultaneously but not four. We are determined to eat Chinese-family-style, but the table is too small to handle our hunger, so we juggle, pass, combine leftover odds and ends, and sit and wait—discarded plates held aloft—hoping our swift-moving Mercury will take them away.

One of the Elephant quaffs as prologue may numb the edges of your finickiness (though it takes more vodka then I found in my tangy rum-banana-pineapple "African Elephant" to do the trick). Somewhere under strings of raw beet, the green-papaya salad is sprightly enough that I don't miss the advertised grilled beef. Warm frisée with Asian pears, lean Thai bacon, and blue cheese is a pleasant East-West diversion that leans westerly. Sesame flat bread is meant to scoop up the tartare of salmon and hai, spiked with olive tapenade and basil oil. Our table quickly decimates a salad of slivered endive spears, lashed together with a chive leash—mysteriously both sweet and smoky in its honey-balsamic-vinegar-mustard-sesame dressing. Spicy Thai cold noodles, a tapestry of tangerine, black sesame, and I can't begin to guess what, is another hit, as is an awesome tower of mussels steamed in white wine and coconut milk, which looks like a pirate junk as it sweeps toward the table with its upright toasted baguette, a tin shell dish as the sail.

Not everyone loves sticky rice as I do. The Road Food Warrior can eat only so much before he imagines it expanding for a week in his stomach. The gluey blob here (hiding tender pork, tree ears, and sausage) sits on the lotus leaf it's steamed in—with a swath of hot sauce painted on the leaf for dabbing. Pigging out on starters leaves little room for delicious entrées like five-spice marinated duck, that sensational cinnamon chicken or a version in green curry mellowed with lime juice, and charred salmon (rare as we requested) on black rice. The good wok taste of smoke zips up marvelous Asian vegetables tossed with Vietnamese rice noodles—a must for me. Sorbet is what the body craves as a finale, but lemongrass-lime tart does the trick, too.

It's not difficult to eat cheaply here, with salads that start at $5.50 and entrées from $9.75 to $15.75. The highest tag buys sliced sirloin in a pepper-lemongrass sauce with fabulous curly fries—the chef admits he gets them packaged and sprinkles on cayenne and paprika. But

The Elephant



Paddy shack: Below, gentrified Thai and Vietnamese at the Elephant. Top, nice mussels.

Photographs by Kenneth Chen.

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even veering out of control as we did, it's hard to spend more than $35 or $40 each.

Come with a caveat. This Elephant is small enough—35 seats—to permit legal smoking. And there's not much room for folks to spill onto the heaving pavement at this end of fitfully gentrified 1st Street. Most nights, a taggle of locals already clogs the bar, sipping Pink Elephants (citron vodka and grapefruit juice with a splash of cranberry) or their straight-up cousins, Wounded Elephants (with litchis lurking). Pinch-pennies alert enough to arrive before 7 P.M. weekdays can score the $10.95 "Early Croquette Blue Plate"—soup, Vietnamese salad, and a choice of six entrées. Late-night fashion wraiths and tap-dancers on the lounge-and-club circuit wander in for fueling after midnight as the mildly bizarro beat of the sound system shifts into acid jazz and techno. That leaves time for early-shift food-lovers to polish off the sticky rice, smokey noodles, a pungent bird and be home in bed watching *Seinfeld* reruns to heal the scars of abandonment.

The Elephant, 58 East 1st Street (505-7739). Dinner, Sunday through Thursday 5 P.M. to 1 A.M., Friday and Saturday till 2:30 A.M. A.E.

THE INSATIABLE CRITIC

I GOT HOOKED ON PRESSED DUCK AND egg fu yung at Detroit's Atlantic Gardens, my family's Sunday-night habit. I've since matriculated from crisp-fried dumplings and stir-fried dried beef on Broadway and 103rd Street in the sixties to mystery meat on fresh-shaved noodles ordered with sign language in a rickety shack on a Beijing side street winter before last. Except for a few giggles, I can't imagine finding a place in my life for the pink plush and pomp of **Mr. K's.**

Even though the crisp-sautéed dumplings are admittedly splendid—and I don't mind the slight greasiness of the shrimp-stuffed spring roll or one evening's special shrimp toast—being practically hand-fed and bibbed like the last empress of China makes me feel claustrophobic. But my guests are absolutely wallowing in the divine comedy. They love being surrounded by tuxedoed minions who grab the napkins and spread them on our thighs, even as we settle into pink mohair-and-tapestry thrones. Swiftly they unwrap our chopsticks as if we were in nursery school. My pals are amused and docile as our courtly captain, Peter, presents Thai orchid corsages "to the ladies from the gentlemen at the table and Mr. K." He warns that "this is not like other Chinese restaurants. Everything is light. The vegetables are organic. And dishes are not meant to be shared."

"Light." I protest: "We don't want light." Our man Peter and crew are uneasy as I insist we will share everything.

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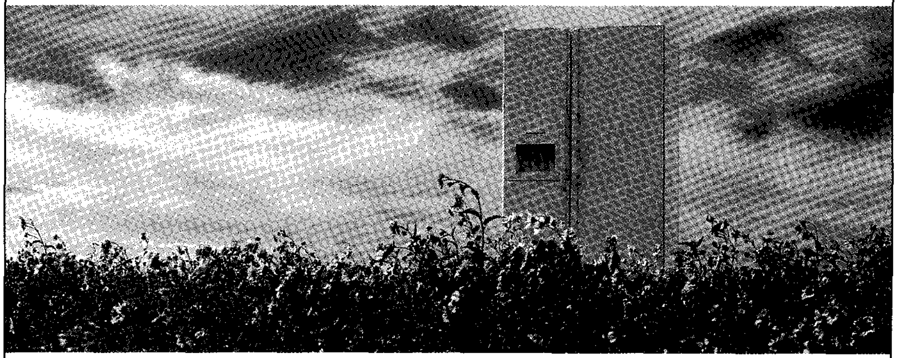

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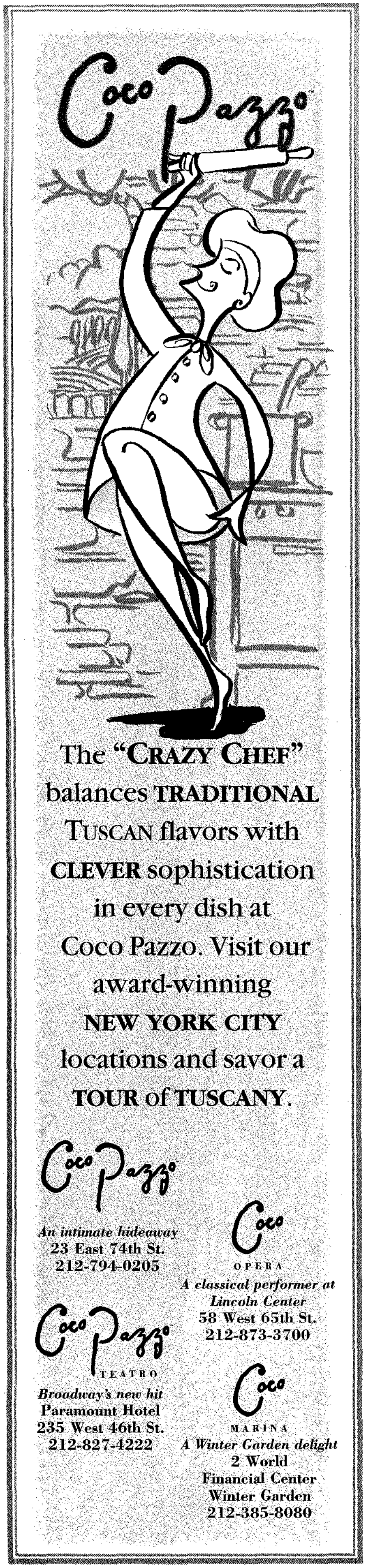
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Clearly, I am forcing them to disobey house commandments. There is an imperial choreography here, fantasized by Johnny Kao, born in Chunking, raised in Taiwan, and host in Washington, D.C., to such powers as Bill and Hillary, our two senators, and Sly Stallone. Their name-inscribed chopsticks are displayed at the entrance here behind glass, alongside ivory and jade carvings. Kao has sunk almost $5 million into the vintage swagger of this lofty space in a midtown Art Deco landmark and boasts that our town's affluent Chinese already feel at home in his banquet rooms.

Peter pours a smidgen of wine and prompts, "Would you do the honor of tasting, sir?" He dons white gloves to distribute hot plates. Vegetarian hot-and-sour soup is served in footed roll-top silver dishes, bubbling away. Pungent lemon sorbet appears in a silver liqueur goblet no bigger than a thimble between the Lover's Dumplings and the Rainbow Chicken. Firecracker fish, shrimp pancetta, and all entrées ($16.95 to $32.95; $37.95 for Peking duck) come with "a potpourri of seasonal (and organic) vegetables"—baby carrots, pattypan squashlets, haricots verts, sweet-potato purée, and a slice of lotus root in memory of China. The $17.95 caramelized eggplant, the tender chunks of herbal duck, marinated pork loin in black-pepper sauce, are all delicious and even vaguely Chinese.

"Do you have any real Chinese food here?" I demand on a return visit and am handed the banquet menu in Chinese, since translated. Crisp jellyfish and sublime jade scallops cloaked in a spring-onion coulis appear. Challenged to dig up a vegetable that's recognizably Chinese, the kitchen stir-fries some unidentifiable greens and black mushrooms. I sense that I have insulted Mr. Kao's homage to Spago and Taillevent.

"May you always have sweet in your life," says Peter as waiters deliver chocolate cake, pear-caramel mousse, sorbets, and not-quite-ripe fruit in balloon wine goblets. As for the circle of light on the table illuminating Mr. K's logo: "It comes from below," Peter explains. "Next time, we can put your logo." "I'd definitely come here with a client when I need a midtown lunch," one of my guests announces. "It's less expensive than Shun Lee, and the waiters don't fling the plates at you." Everyone at our table on an expense account seems eager to return. Except me. I'd rather chase tripe in Chinatown.

Mr. K's, 570 Lexington Avenue, at 51st Street (583-1668). Lunch, Monday through Friday 11 A.M. to 3 P.M. Dinner, Monday through Friday 3 P.M. to 11 P.M. Saturday and Sunday, dinner menu from noon to 11 P.M. A.E., D.C., M.C., V. ■

Finke *continued from page 30*

gy of **The X-Files Movie** would make Ted Turner swoon. The studio stayed with the series's two stars and creator and kept costs to $60 million. And forget the need for publicity: Not only do the last four *X-Files* TV shows act as a prequel to the movie, but the sci-fi freaks on the Internet are already promoting the supposedly secret story line.

Thirty years ago, John Gregory Dunne wrote *The Studio,* about the demise of Fox's **Doctor Doolittle.** History will not repeat itself in late June, thanks to small favors like Chris Rock as the voice of a guinea pig singing, "Do a little dance / Make a little love," while boasting about his 500 babies a year. Just as director Betty Thomas kept Eddie Murphy squarely in her comedic crosshairs as Dr. Doolittle, so did Warren Beatty the director ride herd on Warren Beatty the actor to deliver an unforgettably funny performance as **Bulworth.** The movie never would have been made if Barry Diller hadn't long ago promised Beatty an automatic green light for a film about *anything,* as long as the price tag was under $20 million. Trying to make himself relevant again, Beatty has been awesome on the schmooze, charming the covers off almost as many media editors as he used to babes. But will anyone besides the intelligentsia see this anti-political farce? Well, my favorite 10-year-old not only is laughing at the TV ads for *Bulworth*'s hip-hop hero but thinks Beatty is a wrinkly Jim Carrey clone and totally cool. Finally, Fox could do some big business with two small-budget sleepers—**There's Something About Mary,** starring Cameron Diaz, and **Ever After,** a vehicle for Drew Barrymore.

Temperature: feverish.

Universal

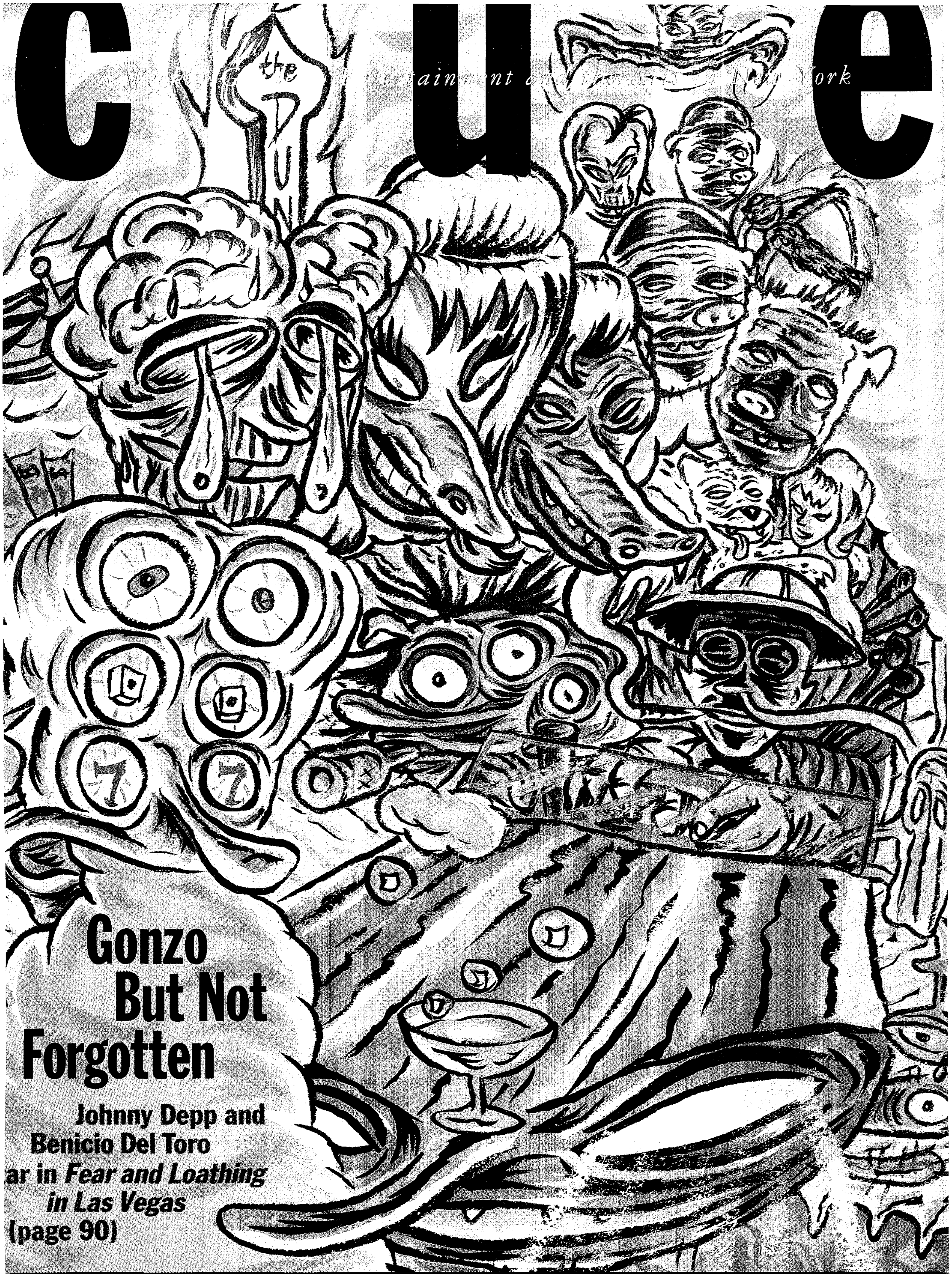
LET'S PUT IT THIS WAY: IF THIS SUMMER'S crop of movies was going to be something special, would Seagram scion Edgar Bronfman Jr. be negotiating right now to buy PolyGram? Naturally, Universal execs are trying to put the best face on a bad situation. **Black Dog** tanked quickly, and some filmgoers actually walked out of a screening of the drug-crazed **Fear and Loathing in Las Vegas.**

Out of Sight's director, Steve Soderbergh, hasn't had a hit since 1989's *sex, lies, and videotape,* and star George Clooney is still waiting for his first one. **Virus** will be killed off quickly at the box office. Which leaves **Basketball,** that David Zucker–directed spoof starring the two South Park dirty-mouths and Jenny McCarthy, whose NBC sitcom was so low-rated last fall that dead air would have had better Nielsens. On the other hand, there's a paucity of snide comedy this summer. Which might be a plus.

Temperature: cold. ■

cue

A Weekly Guide to Entertainment and the Arts in New York



Gonzo But Not Forgotten

Johnny Depp and Benicio Del Toro ar in *Fear and Loathing in Las Vegas* (page 90)

art 97 bars 117 concerts 123 dance 123 kids 124 the mix 119 movies 90 nightlife 115 radio 119 restaurants 106 sports 122 television 119 theater 102 the written word 119

movies

Godzilla . . . Under the Skin . . . Breathless

New Films

★**The Apostle**—This is the best movie ever made about a man of God—which is to say, the most honest and morally the most ambiguous. Robert Duvall plays Sonny, a Texas Pentecostal preacher, and he's completely on top of what he's doing. *The Apostle* gets at something authentic and challenging—the insistent goodness of a man never free of dishonesty or sin. Sonny is too much a sinner simply to possess God. He remains an eternal suppliant, a candidate for blessedness, and therefore, despite everything, a hero. (Denby; 1/12/98) (About 1 hr. 50 mins.; NR) *Worldwide Cinemas.*

Artemisia—See Denby, page 82. (1 hr. 36 mins; R) *Angelika Film Center; Cinema I, II, Third Ave.*

The Big Hit—Four hit men kidnap a Japanese heiress (played by China Chow) with mob connections. Starring Mark Wahlberg, Lou Diamond Phillips, Antonio Sabato Jr., Bokeem Woodbine, and Christina Applegate. (1 hr. 30 mins.; R) *Village Theatre VII; 19th Street East; 34th Street Showplace; Gemini; 84th Street; New Coliseum; Movieworld.*

The Big Lebowski—Jeff Lebowski, known as the Dude (Jeff Bridges), shuffles through life in a pothead haze. He gets involved in a bizarre intrigue involving another man named Lebowski, a millionaire with a promiscuous young wife who may or may not have been kidnapped. Hired to deliver the ransom money, the Dude suffers a series of disasters, the result of his own ineptitude and the interventions of his bowling buddy Walter (John Goodman), a Jewish paranoid who misinterprets everything he sees. It's only amusing the first time the Dude gets lost in his own story—a story so incoherent that he can't explain it to anyone. (The funniest thing is a cameo appearance by John Turturro as a gay Latino bowler.) Jeff Bridges has so much dedication as an actor that he sacrifices himself to the Coen brothers' self-defeating conception. Even Bridges can't open up a character who remains unconscious. (Denby; 3/16/98) (1 hr. 57 mins.; R) *Metro Cinema.*

The Big One—Michael Moore takes a camera crew on his book tour and stops at various Fortune 500 companies to question their downsizing. (1 hr. 29 mins.; PG-13) *Village East.*

Black Dog—Patrick Swayze is an ex-convict and truck driver who gets tricked into driving an illegal load. (1 hr. 30 mins.; R) *86th Street; First & 62nd St. Cinema.*

★**Bulworth**—A thrillingly dangerous political comedy. Senator Jay Bulworth (Warren Beatty) has fallen into a hapless funk. Yes, years ago, he hung out with Bobby Kennedy, but in recent days, Bulworth has been attacking "welfare cheaters" and taking up other modishly conservative positions, and now he stands for nothing at all. The senator, in utter misery, hires a professional hit man. He's going to die—what has he got to lose? In the final days of his campaign, he races around California telling off his constituents. *Bulworth,* which Beatty directed and also wrote (with Jeremy Pikser and—uncredited—Aaron Sorkin) turns into wild, disorderly farce. The movie is a comedy, but Beatty has set off an explosion beneath the thick, insulated floorboards of American politics. Bulworth goes well beyond the usual late-night-TV attack on political correctness: It says that our politics are now so completely devoted to propitiatory lies that anyone who speaks candidly would have to be—by definition—half-crazy. Here is a populist left-wing movie, the first in years, and it offers its protest over the abandonment of liberalism not in the pained, earnest tones of, say, an editorial in *The Nation,* but as a blast of craziness and scorn. The movie is a scandal, an outrage—and irresistibly entertaining. (Denby; 5/18/98) (1 hr. 48 mins.; R) *Ziegfeld.*

Opening
Savage Journey

One serious flashback: Twenty-seven years after the book was published, Hunter S. Thompson's *Fear and Loathing in Las Vegas* arrives onscreen, fairly dripping with mescaline and LSD. Johnny Depp plays Thompson alter ego Raoul Duke, the sportswriter who, along with his attorney (an occasionally menacing Benicio Del Toro), takes a famously (and hilariously) drug-dependent tour into the heart of America. Starts Friday.

Photograph by Peter Mountain/Universal Studios.

★**The Butcher Boy**—Francie Brady (Eamonn Owens) grows up in a small Irish town with a drunkard and liar for a father and a beautiful madwoman for a mother. The boy receives no guidance at all—just the fervent guilty nonsense of his dad (Stephen Rea), a forlorn trumpet player who never finishes a tune. Francie and his friend Joe put together a mental life that is part fantasy, part role-playing, and Francie is an irrepressible entertainer. Jordan's direction is incisive and at times electrifying, with sudden outbreaks of violence that should warn us something bad is coming. Part of the ominousness is produced by sheer incomprehension. Much of the dialogue is delivered in the deep accents of County Monaghan, and I understood no more than half of what Eamonn Owens says. So I find myself in an embarrassing position: I think this is a great movie, but I'm not sure. (Denby; 4/13/98) (1 hr. 50 mins.; R) *Angelika Film Center; Beekman; Lincoln Square; Centre Sunnyside.*

Character—A man's lifelong struggle with his overbearing father ends in a murder. Nominated for an Academy Award for best foreign film. (1 hr. 54 mins.; NR) *62nd and Broadway.*

Chinese Box—A dying British journalist (Jeremy Irons) living in Hong Kong is in love with a former prostitute he can't have when he meets an equally engaging street hustler while videotaping the city for memory's sake. With Gong Li, Maggie Cheung, and Ruben Blades. Directed by Wayne Wang. (1 hr. 39 mins.; R) *Angelika Film Center; Eastside Playhouse; Lincoln Plaza Cinemas; Pavilion Theatre; Centre Sunnyside.*

City of Angels—The drearily inevitable has come true—an original and rather haunting poetic conception has been turned into a literal-minded love story. Wim Wenders's 1987 movie—on which this film is based—was set in Berlin when the Wall was still up and, for better or worse, the movie had a super-earthly delicacy. This movie is a love story right from the beginning. Nicolas Cage plays an angel named Seth who hangs around the operating rooms of an L.A. hospital, waiting to take away the patients who die. When a wired-up surgeon, Maggie Rice (Meg Ryan), loses a patient on the operating table, Seth falls in love with her, comforting her with an invisible hand as she weeps (it's a lovely moment, equal to anything in the original). But the movie quickly takes a tumble—it becomes an argument for life, for sensuous experience, for not living in the vacuum of immortality. But this is a movie set in Los Angeles, not in shattered, soulful, guilty Berlin. Could anyone possibly argue against pleasure in the sunlit paradise? The movie becomes a compellingly photographed advertisement for the good life, and nothing, in this setting, could be more redundant or banal. (Denby; 4/20/98) (2 hrs. 32 mins.; PG-13) *Village Theatre VII; Murray Hill Cinemas; 72nd St. East; Orpheum 7; Lincoln Square; Movieworld.*

Clockwatchers—Toni Collette, Parker Posey, Lisa Kudrow, and Alanna Ubach are temp workers who bond over their second-class status in the office. (1 hr. 36 mins.; PG-13) *Angelika Film Center; Pavilion Theatre.*

Deep Impact—See Denby, page 82. (2 hrs. 3 mins.; PG-13) *Waverly; 19th Street East; 34th Street Showplace; Astor Plaza; First & 62nd St. Cinema; Orpheum*

'CUE' COVER ILLUSTRATION BY DAVID SANDLIN

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by David Denby...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the Manhattan theaters where the film is playing.

7; 84th Street; New Coliseum; Nova; Olympia Theatre; Cobble Hill; Kingsway; Pavilion Theatre; Centre Sunnyside; Main Street Cinemas; Movieworld; The Movies at Bayside.

Déjà Vu—Victoria Foyt is an American woman who questions her love for her fiance when she meets a man she feels she's known forever. With Stephen Dillane, Vanessa Redgrave, and Rachel Kempson. (1 hr. 56 mins.; NR) *Quad Cinema; 59th Street East.*

Everest: The Movie—The first-ever IMAX footage from Everest documents the 1996 summit climb of an international expedition. Directed by David Breashears and Ed Viesturs. (45 mins.; NR) *Lincoln Square.*

Fear and Loathing in Las Vegas—Johnny Depp and Benicio Del Toro are Raoul Duke and Dr. Gonzo in this highly inventive film adaptation of Hunter S. Thompson's psychedelic novel. Also starring Ellen Barkin, Gary Busey, Cameron Diaz, Harry Dean Stanton, and Christina Ricci. (2 hrs. 2 mins.; R) *Opens Friday at the Criterion; Park and 86th; Beekman; Chelsea; Art Greenwich; 84th Street.*

Fireworks (Hana-Bi)—Ultra-talented Takeshi Kitano is a good cop trying to right the injustices around him with a heavy, violent hand. Written and directed by Kitano. (1 hr. 43 mins.; NR) *Film Forum.*

A Friend of the Deceased—A black comedy set in a new Ukraine ruled by entrepreneurs, mobsters, and the black market. Starring Alexandre Lazarev and Tatiana Krivitska. Directed by Vyacheslav Krishtofovich. (1 hr. 40 mins.; R) *Lincoln Plaza Cinemas.*

Go Now—Robert Carlyle is a day laborer whose life turns upside down when he discovers he has multiple sclerosis. Also starring Juliet Aubrey. Directed by Michael Winterbottom. (1 hr. 28 mins.; NR) *Regency.*

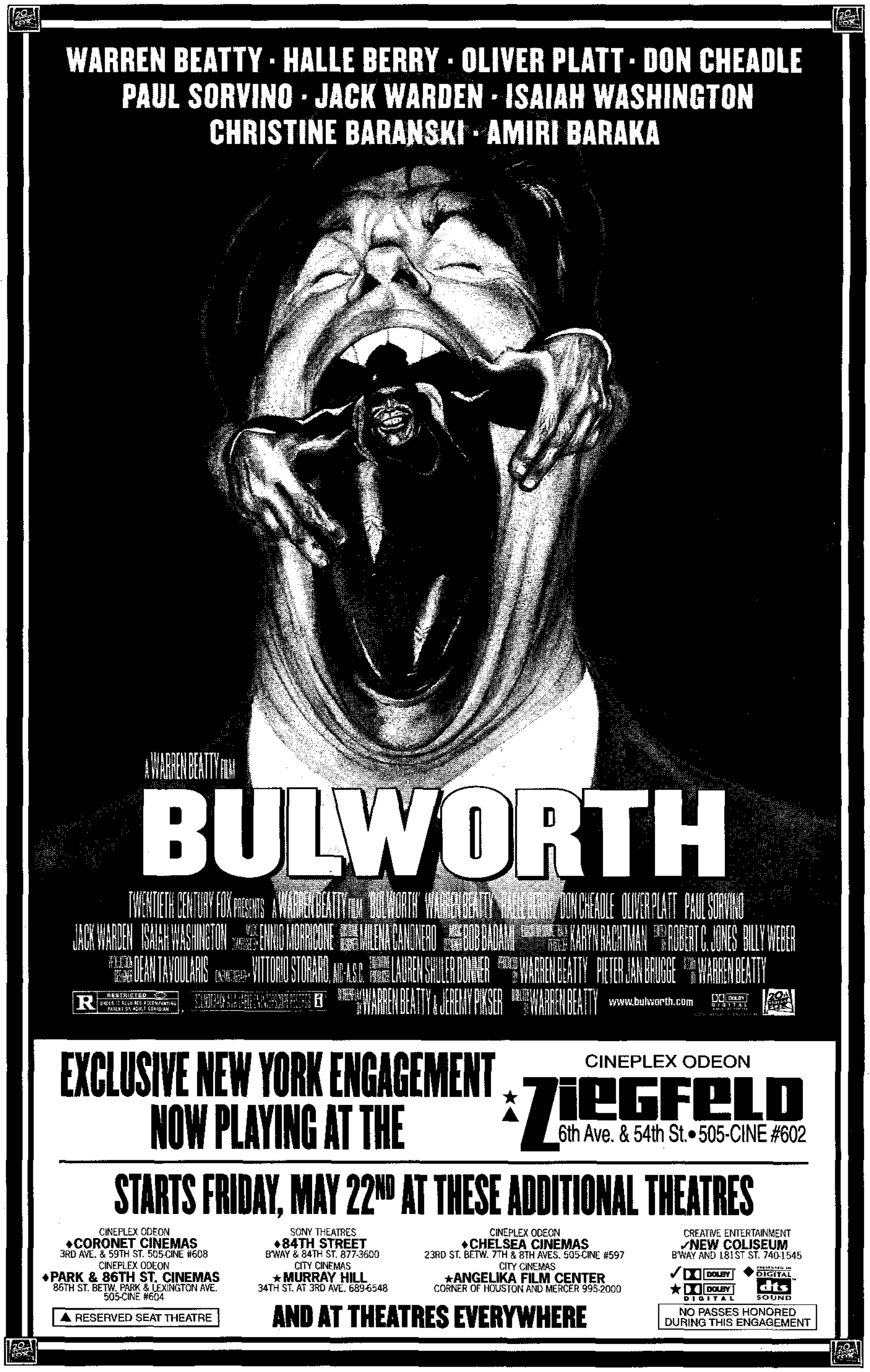
Godzilla—Matthew Broderick, Hank Azaria, and Jean Reno greet the famous beast when he visits Manhattan. Directed by Roland Emmerich. (2 hrs. 25 mins.; PG-13) *Chelsea; Murray Hill Cinemas; Lincoln Square; New Coliseum; Olympia Theatre; Cobble Hill; Pavilion Theatre; Centre Sunnyside; Main Street Cinemas; Plaza.*

★**Good Will Hunting**—Mopping up at M.I.T., Will Hunting (Matt Damon) casually solves problems left on the blackboards, problems intended to stump the best mathematical minds in America. The formidable Professor Lambeau (Stellan Skarsgård), recognizing Will's uncanny talent, takes the boy under his wing, keeping him out of jail by agreeing to get him into therapy. Will lands in the office of Lambeau's old friend and rival Sean McGuire (Robin Williams), a bit of a screw-up himself but perhaps the one shrink in Boston who can understand Will. This movie has wit and temperament to burn—there isn't a dead scene in it. In the end, however, the script takes a disastrous turn toward conventionality. What I will always remember is an edge of temper. The film persuades us that genius is of incalculable worth but utter hell to live with. (Denby; 12/8/97) (2 hrs. 5 mins.; R) *New York Twin.*

Grey Gardens—The 1976 Maysles documentary of a branch of the Bouvier family (specifically, Jackie O's aunt "Big Edith" and cousin "Little Edie") that lived in squalor in East Hampton. (1 hr. 34 mins.; NR) *Film Forum.*

The Hanging Garden—A gay man returns home after a ten-year absence and reconciles his past with his present. Starring Sarah Polley, Kerry Fox, Peter MacNeil, and Chris Leavins. Directed by Thom Fitzgerald. (1 hr. 31 mins.; R) *Angelika Film Center; Lincoln Plaza Cinemas.*

★**He Got Game**—Jake Shuttlesworth (Denzel Washington), a man serving time for murder, receives a



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weeklong leave to persuade his own son—the hottest prospect in the country—to accept an athletic scholarship from the alma mater of the governor. If he is successful, his prison time may be shortened. The kid's name is Jesus Shuttlesworth (Spike Lee trained Ray Allen, the 22-year-old Milwaukee Bucks guard, to take on the role) and the problem is that Jesus hates Jake, a good athlete who failed to make the pros and, in the middle of a heated argument, killed Jesus's mother. The father-son relationship—the missing connection in black life—has a slightly corny feeling here but at least it's strongly acted and brilliantly staged. Around this drama, Lee arrays the spectacle of enormous success in a poor and depressed neighborhood. Jake's son, a presumptive basketball millionaire, is leaving home, and people want to grab a piece of him—or pull him down. In the real world, removed from the idealism of lonely shooters, basketball is drenched in money, envy, and betrayal. The movie is a volatile combination of ambitious mythmaking and nasty reality, and like most of Spike Lee's work, it is also an inextricable combination of good and bad. (Denby; 5/11/98) (2 hrs. 11 mins.; R) *Village East; Chelsea; Murray Hill Cinemas; Cinema I, II, Third Ave.; Embassy 2–3; Sutton; Orpheum 7; 84th Street; Nova.*

Revival

Breath of a Nation

Jean-Luc Godard's first feature reappears for one showing at Anthology Film Archives: 'Breathless,' the 1960 film starring New Wave's first couple, Jean Seberg as the bookish beauty and Jean-Paul Belmondo as the debonair cop-killer who loves her. See "Museums, Societies, Etc." for more info.

The Horse Whisperer—See Denby, page 78. (2 hrs. 44 mins.; PG-13) *Village Theatre VII; 19th Street East; Murray Hill Cinemas; Cinema I, II, Third Ave.; Guild 50th Street; Orpheum 7; Lincoln Square; Metro Cinema; Cobble Hill; Kingsway; Pavilion Theatre; Main Street Cinemas; Movieworld.*

I Think I Do—Five years after graduation, six college friends reunite to attend a classmate's wedding. With Alexis Arquette, Maddie Corman, and Guillermo Diaz. Directed by Brian Sloan. (1 hr. 31 mins.; NR) *Quad Cinema.*

The Kingdom Part 2—The much-awaited sequel to Lars Van Trier's surreal (and super-long) soap opera about the goings on in a Copenhagen hospital. Shown in two parts. (2 hrs. 30 mins each; NR) *Film Forum.*

La Vie de Jésus—A small-town slacker with not much going on but his girlfriend tries to fend off her potential suitor. (1 hr. 36 mins.; NR) *Cinema Village 12th St.*

Lawn Dogs—A young girl's parents grow alarmed when their young daughter befriends the neighborhood's lawn-mowing man. Starring Sam Rockwell, Kathleen Quinlan, and Mischa Barton. (1 hr. 41 mins.; NR) *Quad Cinema.*

★**Les Misérables**—A moviegoing mother of my acquaintance asked me what she could take her children to see, and my answer was *Les Misérables*, Bille August's broad-backed version of the Hugo tale. August works soberly, without excitement or imagination, but decently, too, with a fine feeling for the heroic reach of a decades-spanning narration—misery and obsession stretching over years. Liam Neeson and Geoffrey Rush are both excellent as, respectively, the exemplar of Christian ethics Jean Valjean and the rule-bound, desiccated, implacable police inspector Javert. (Denby; 5/18/98) (2 hrs. 9 mins.; PG-13) *Village East; 34th Street Showplace; Chelsea West; Criterion Center; Gemini; UA East; Lincoln Square; Pavilion Theatre; The Movies at Bayside.*

Little Men—The screen version of Louisa May Alcott's book. Starring Mariel Hemingway and Chris Sarandon. (1 hr. 38 mins.; PG) *Gemini.*

Lost in Space—The sixties television show comes to the screen with William Hurt, Matt LeBlanc, Gary Oldman, Heather Graham, and Mimi Rogers. (1 hr. 30 mins.; PG-13) *Movieworld.*

★**Love and Death on Long Island**—A crusty English writer, Giles De'Ath (John Hurt), falls in love with an image—the face of an American actor, a teen idol named Ronnie Bostock (Jason Priestley). De'Ath is a London widower, a creature of routine who regards the world outside with hauteur and fear. One day he wanders into the wrong auditorium at the multiplex—the one playing "Hotpants College 2"—and is about to leave when Ronnie Bostock appears. De'Ath's astonished face, caught in the reflected light of the screen, suggests a man ravished from soul to bowels by an emotion he has never experienced before. The joke, of course, is that Jason Priestley—sideburns, full wavy hair, rotten-angel smile—looks like a second-rate teen fave from about 1954. But De'Ath becomes obsessed, rushing to eastern Long Island, where Ronnie lives with his girlfriend (Fiona Leowi), and turns himself into a seducer of considerable guile. Writer-director Richard Kwietniowski's debut effort is a triumph, a buoyant and elegant achievement—romantic and ruminative yet always precise, a comedy of longing propelled by a strong current of satirical observation. (Denby; 3/16/98) (1 hr. 33 mins.; R) *Art Greenwich Twin.*

Marius and Jeannette—A working-class love story between a cement-factory guard and a vivacious supermarket cashier. Starring Ariane Ascaride (winner of the 1998 César for best actress) and Gérard Meylan. Opens Friday at Lincoln Plaza and Quad Cinemas. (1 hr. 42 mins.; NR) *Quad Cinema; Lincoln Plaza Cinemas.*

Men With Guns—On the eve of his retirement, a Latin American doctor sets off to visit the students he trained for village medicine and discovers the political persecution that lies beyond the city. Starring Federico Luppi, Mandy Patinkin, and Kathryn Grody. Directed by John Sayles. (2 hrs. 8 mins.; NR) *Worldwide Cinemas.*

The Object of My Affection—Stephen McCauley's novel has been adapted for the movies with disastrous panache by playwright Wendy Wasserstein and director Nicholas Hytner. Jennifer Aniston plays Nina, a snippy-snappy young social worker in Brooklyn who takes as a roommate a lovable gay teacher, George (Paul Rudd). When Nina is made pregnant by her overbearing and unsuitable boyfriend (John Pankow), she asks George to raise the child with her. But Nina wants George's sexual love as well, and although George is willing to be daddy, he cannot be lover. Poor Nina is left with nothing to do but throw fits and turn her back in sorrow and furiously wash the dishes. This film is one of those cases, I think, in which the audience is so frustrated by an untenable situation onscreen that it shuts down on the movie: Paul Rudd is charming, and some of the scenes are intelligently written and played, but dramatically, the film has nowhere to go. (Denby; 4/27/98) (1 hr. 51 mins.; R) *Village East; Murray Hill Cinemas; Criterion Center; 86th Street; First & 62nd St. Cinema; Lincoln Square; Pavilion Theatre; The Movies at Bayside.*

Paulie—When a talking parrot talks too much to his little-girl owner, he gets thrown out of the house and has to make his way cross-country to find her again. With Gena Rowlands, Tony Shalhoub, Cheech Marin, and Buddy Hackett. (1 hr. 45 mins.; PG) *First & 62nd St. Cinema; Lincoln Square; Cobble Hill; Kingsway; Movieworld; The Movies at Bayside.*

The Players Club—A young mother putting herself through college by stripping finds it's not so easy to separate herself from the sleaze. Starring Bernie Mac and Monica Calhoun. Written and directed by Ice Cube. (1 hr. 40 mins.; R) *Criterion Center.*

A Price Above Rubies—Renee Zellweger is an Orthodox woman who gets a job in the jewelry business and begins to question the religious community she's living in. Also starring Julianna Margulies and Christopher Eccleston. Directed by Boaz Yakin. (1 hr. 56 mins.; R) *New York Twin.*

★**Primary Colors**—This entertaining but rather peculiar movie (adapted from Joe Klein's novel by Mike Nichols and his longtime collaborator, Elaine May) asks extraordinary questions, and I wish it were better equipped to give the answers. The narrator is a rather bland African-American political operative—Henry Burton, the grandson of a civil-rights leader. Burton, played by Adrian Lester, is forever worrying about the governor's honor. The president-to-be and his circle are portrayed as foul-mouthed and sexually active. The candidate and his wife, Susan (Emma Thompson), are not exactly cooing lovebirds—their relationship is scandalously funny, at times pathetic, at times noble. Physically, Thompson is hard and linear, while Travolta is all rolling ease, his body swiveling, rocking—he seems to carry ball bearings in every joint. Billy Bob Thornton is entertaining as Richard Jemmons, the James Carville stand-in; Kathy Bates, as the Betsey Wright figure Libby Holden, is like a pile driver with superb timing—she's mesmerizing. It's Libby's job to cover the governor's tracks (one gets the impression she's kicked a ton of dirt). But is the portrait accurate? Though I enjoyed all the smart talk and profane irreverence, I didn't take the picture all that seriously. That is, I took it not as reality but as an entertaining convention, a movieish fantasy of what political life is like—quarrelsome, colorful as hell, unburdened by drudgery and nagging detail. (Denby; 3/23/98) (2 hrs. 23 mins.; R) *Coronet.*

Quest for Camelot—The animated story of Kayley, a girl who wants to be a knight of the Round Table just like her late father. Voices by Gary Oldman, Gabriel Byrne, Bronson Pinchot, Cary Elwes, Pierce Bronson, Jane Seymour, Sir John Gielgud, and Don Rickles. (1 hr. 30 mins.; G) *Village Theatre VII; Chelsea; Coronet; State; Orpheum 7; Lincoln Square; New Coliseum; Bay Plaza; Concourse Plaza; Whitestone; Alpine; Canarsie; Cobble Hill; Kent Triplex; Kings Plaza; Pavilion Theatre; Ridgewood; Astoria; Bay Terrace; Centre Sunnyside; Cinema City; Crossbay II; Forest Hills; Jackson Triplex; Main Street Cinemas; Movieworld; Plaza; Atrium; Hylan Plaza; The Movies at Staten Island.*

Shopping for Fangs—A mix of stories about pretty, young, sexually active Asian-Americans. (1 hr. 30 mins.; NR) *Village East.*

Sliding Doors—Gwyneth Paltrow is a London girl who gets to answer the eternal question (What if?) when her life heads down two different paths at the same time. (1 hr. 45 mins.; PG-13) *Village East; Chelsea; Murray Hill Cinemas; Crown Gotham; Lincoln Square.*

★**The Spanish Prisoner**—Campbell Scott, of the serious brow and the serious cleft, plays a young in-

Photograph courtesy of Anthology Film Archives.

ventor, Joe Ross, a self-made man uneasy among the rich and powerful, yet secretly eager to join their ranks. What it is that Joe Ross has invented we never find out—"the process," it is called, some sort of technological masterpiece that will earn untold millions for Joe's company. A shadowy international businessman (Steve Martin) shows up and flatters Joe and the trap has been set. Mamet has made Rebecca Pidgeon (his wife) quite extraordinarily dislikable as a secretary who claims to be Joe's ally. As Joe gets more and more isolated, Mamet takes us deeper into fear than he ever has in the past, and that's an achievement. Hitchcock is the model here, but to become Hitchcock's equivalent, Mamet has to learn to trust the camera more than he does; he has to stop trying to control everything with language; he has to just give in to the fluency, the ease, the free-flowing pleasure of making a movie. (Denby; 4/13/98) (1 hr. 52 mins.; PG) *Angelika Film Center; First & 62nd St. Cinema; Lincoln Plaza Cinemas; Cobble Hill.*

Species II—An American spaceship returns from Mars carrying an alien species intent on taking over the earth. Starring Natasha Henstridge. Directed by Peter Medac. (1 hr. 35 mins.; R) *Criterion Center.*

Still Breathing—Brendan Fraser is a street performer who has a vision of the woman he's going to marry. When he finds her, she's a cynical con artist. Also starring Joanna Going. Directed by James F. Robinson. Opens Friday at the Village East and Sutton. (1 hr. 49 mins.; PG-13) *Opens Friday at Village East and Sutton.*

Tokyo Fist—Writer-director Shinya Tsukamoto (*Tetsuo: Iron Man* and *Tetsuo: Body Hammer*) returns with a love triangle among an insurance salesman, his fiancée, and his old high-school pal ends in violence. (1 hr. 30 mins each; NR) *Opens Friday at Cinema Village.*

★**Titanic**—Writer-director James Cameron has pulled it off. This fabulously expensive watery epic is actually a very good movie. *Titanic* begins with a treasure hunter, Brock Lovett (Bill Paxton), who is obsessed with the sunken hulk. Lovett's submersible robot enters one of the deluxe staterooms to retrieve not the famous diamond he was looking for but only a drawing of a naked young woman wearing the stone. It turns out that the woman, Rose, is still alive; she's an articulate 100-year-old beauty (Gloria Stuart) who joins Lovett at his ship and then holds him and his crew of techno-ruffians in thrall with her story of what happened. Back in 1912, the 17-year-old Rose DeWitt Bukater (Kate Winslet) boards the ship in utter misery. Rose is accompanied by her awful fiancé, Cal Hockley (Billy Zane), a domineering steel-baron heir from Pittsburgh, and her snobbish mother (Frances Fisher). Onboard, Rose meets her soul mate, Jack Dawson (Leonardo DiCaprio). A gambler, Jack has the wit to see that Rose's unhappiness hides a bold, deeply romantic and sexual nature. Except for the crude, good-hearted Denver millionairess Molly Brown (Kathy Bates), the wealthy are unspeakably rude or just frightened and starchy. Jack, the interloper, takes Rose down to steerage, where the real people are having themselves a fine time drinking and dancing up a storm. This sort of cheesy stuff is redeemed only by the romantic charge between Winslet and DiCaprio. The sinking is lovely—detailed, agonizingly slow at first and then rushed and panicky and grandly gruesome at the end. As Jack and Rose hang at the railing, people lose their grip and go crashing down the deck or fall from the heights into the water. After the ship goes under, Cameron has his finest, cruelest moment—the survivors left in the vast expanse of freezing water wailing in confusion. As for Rose, she is delivered into an active and brilliant life. The ship may be ponderous, but Cameron's conception stays light in the water. (Denby; 12/29/97) (3 hrs. 17 mins.; PG-13) *Village Theatre VII; Embassy 2–3; First & 62nd St. Cinema; Lincoln Square; Movieworld.*

★**The Truce**—In Francesco Rosi's awkward but moving epic about the chaotic aftermath of World War II, Primo Levi (John Turturro), a young Italian chemist, has been left behind in Auschwitz by the Germans. Through sheer luck, Levi has survived. He is later to become a superb writer—the out-

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standing memoirist of the Holocaust—but in the winter and spring of 1945, he cannot make his way home from Poland. He travels with Italian and Greek fellow survivors—a ragtag group of the larcenous and the merely fortunate—through a European civilization that has simply disappeared. The survivors reacquaint themselves with food and sleep (but never a sleep without nightmare—Levi committed suicide 42 years later, in 1987); then they take up sensual pleasures of every kind. Turturro gives a sincere, entirely committed performance as Levi, but one feels he is attempting to hold our attention by sheer force of will, by an exercise of high-mindedness rather than imagination. *The Truce* is not as exciting as other epics, but it preserves the memory of a man who discovered himself at the moment of Europe's dissolution and in his quiet way triumphed over the worst the century had to offer. (Denby; 5/4/98) (1 hr. 56 mins.; R) *Cinema I, II, Third Ave.*

Two Girls and a Guy—Two young women (Heather Graham and Natasha Gregson Wagner) think they are the girlfriend of the actor Blake (Robert Downey Jr.), and each has been lied to. The two women break into Blake's loft and wait for him. James Toback shot the movie very cheaply and quickly (in eleven days), and he's moved in a little too close to his actresses and forced them to run through their lines under great pressure. But when Downey enters, the camera backs off, and Downey fills the loft with his personality. He sits down at the piano and sings a torch song. The women come out of hiding, jump all over him, and he lies and retreats. His defense is that he's telling an actor's truth in sexual relationships—he can be whatever he needs to be; therefore, he means what he says when he tells each woman that he loves her. This is nonsense, of course, but it's very revealing of Downey himself. *Two Girls and a Guy* isn't a satisfying movie, but Downey is alarmingly brilliant in it—a man locked in torment who can't find the way out. Let's pray this isn't one of his last performances. (Denby; 5/4/98) (1 hr. 28 mins.; R) *Village East; Chelsea; Cinema I, II, Third Ave.; Lincoln Square.*

Under the Skin—A young woman turns to anonymous sex when her mother's sudden death leaves her too shocked to grieve in a traditional manner. Starring Samantha Morton and Claire Rushbrook. Directed by Carine Adler. (1 hr. 25 mins.; NR) *Opens Friday at Angelika Film Center and Sutton.*

★**Wild Man Blues**—Woody Allen travels from around Europe, playing concerts at night while residing with Soon-Yi Previn in hotels filed with marble and burnished wood, and everything has to be just so. In each hotel, the couple takes a suite so Woody has at his disposal a separate bathroom in which to perform unknown rituals and ablutions. Crowds wait outside his window, as if he were a royal personage. It's the hard easy life. *Wild Man Blues*, directed by Barbara Kopple, is a portrait of a man caught out of his milieu—out of New York, where Woody can work and rest exactly the same way every day. He has plenty of helpers—his sister is along for the ride, and Jean Doumanian, his producer, shows up now and then. Of those present, Soon-Yi Previn is actually the toughest on him. She's a strong-willed young woman, but she doesn't have a lot to say—as far as we can see, conversation between Woody and Soon-Yi centers on his moods, his reputation, his comforts. He plays the neurotic to entertain us, but he's also genuinely cut off and self-protecting, and there isn't much sign here that he sees anything the slightest bit wrong with his situation. (Denby; 4/27/98) (1 hr. 44 mins.; PG) *The Screening Room; Lincoln Plaza Cinemas.*

Wild Things—It is my dreary duty to report that this film lacks fantasy and flamboyance, that it lacks, precisely, wild things, and that most of it is just flat. Matt Dillon plays a guidance counselor at what appears to be a very backward high school at the edge of the swamp. The boys are louts, and literally every girl in the school makes eyes at Mr. Dillon. One of them (Denise Richards, of the big pouty lips) accuses him of rape. Is he a louse who sleeps with students? An honorable guy framed by an imaginative teen? Or is there some larger game at stake? And the druggy girl with short dark hair (Neve Campbell), a dropout who sits in a bungalow reading Céline—obviously she's up to no good. The movie's most prominent feature is a series of sudden plot twists. The press has been sternly advised not to give any of these developments away, and I shall obey, though I can't help pointing out that the twists are so abrupt and mechanical, and so little related to character, that they may very well have been devised by a dirty-minded 10-year-old diddling an interactive video game before nodding off to sleep. (Denby; 4/6/98) (1 hr. 53 mins.; R) *Criterion Center.*

Wilde—Stephen Fry is the Irish playwright in this exploration of his life and his passionate affair with the young, handsome Lord Alfred Douglas (Jude Law). Also starring Jennifer Ehle, Vanessa Redgrave, and Tom Wilkinson. Directed by Brian Gilbert. (1 hr. 56 mins.; R) *Quad Cinema; Paris Theatre.*

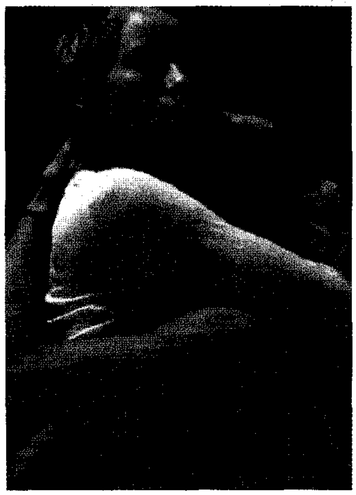
Woo—On the advice of her psychic friend, a woman agrees to a blind date with a Virgo. Starring Jada Pinkett Smith, David Chappelle, L.L. Cool J., Tommy Davidson, and Foxy Brown. Directed by Daisy v.S. Mayer (*Party Girl*). (1 hr. 20 mins.; R) *Village Theatre VII; 19th Street East; Sutton; Orpheum 7; Lincoln Square; Nova.*

Talent

Sex and the Grieving Girl

'*Under the Skin* is about finding your own voice, about not being told what to do and not always having to be nice," explains British writer-director Carine Adler (right). Her critically acclaimed first feature—of a not-nice girl who decides to lose herself in sex after her mother dies—is inspired in part by film's other disturbing antiheroes (like David Thewlis's misanthrope in *Naked*) as well as by Adler's interest in the theory that some women take their anger out on themselves through bulimia, anorexia, and promiscuity. Sex, Adler admits, is more interesting to film than eating disorders—especially when your young actress is the talented Samantha Morton (below), who was all of 19 when she played the grieving Iris. The explicit role brought a few cries of exploitation from the British press. "Sam was very young when she did it," acknowledges Adler. "And when she first saw it, she loved the film. Then she had a very hard response from her then-boyfriend. But she's done a complete turnaround and she's very supportive." Morton has also snagged Hollywood's attention with the movie, in which her character casts aside her sister, her boyfriend, and her best friend to troll nightclubs wearing all she has left of Mom: a *faux*-fur coat, a lopsided wig, and sunglasses. The demented costume comes off only during her many grief-numbing sexual encounters. Though Adler admits she long harbored the desire to wear her dead grandmother's coat (it was too small), she says her script was more political than personal. "Women are always victims in the beginning of a film," she says. "And then angry in the end. I wanted a heroine who was angry from the beginning."

PATRICIA FALVO



Manhattan

Below 14th Street

Angelika Film Center—18 W. Houston St. (995-2000) *Artemisia; The Butcher Boy; Chinese Box; Clockwatchers; Gummo; The Hanging Garden; The Spanish Prisoner.*

Art Greenwich Twin—Greenwich Ave. at 12th St. (505-CINE#616) *In God's Hands; Love and Death on Long Island.*

Cinema Village 12th St.—22 E. 12th St. (924-3363) *La Vie de Jésus.*

Film Forum—209 W. Houston St. (727-8110) *Fireworks (Hana-Bi); Grey Gardens; The Kingdom Part 2.*

Quad Cinema—34 W. 13th St. (255-8800) *Déjà Vu; I Think I Do; Lawn Dogs; Marius and Jeannette; Wilde.*

The Screening Room—54 Varick St. (below Canal) (334-2100) *Wild Man Blues.* (See also "Museums, Societies, Etc.")

Village East—189 Second Ave., at 12th St. (529-6799) *The Big One; He Got Game; Kill All the Lawyers; Les Misérables; Shopping for Fangs; Sliding Doors; The Object of My Affection; Two Girls and a Guy.*

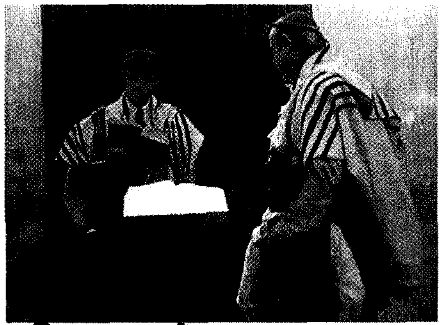
Village Theatre VII—66 Third Ave., at 11th St. (982-0400) *Quest for Camelot; The Big Hit; City of Angels; The Horse Whisperer; Titanic; Woo.*

Waverly—323 Sixth Ave., at W. 3rd St. (505-CINE#603) *Deep Impact.*

14th–41st Streets

19th Street East—890 Broadway, at 19th St. (260-8000) *The Big Hit; Deep Impact; The Horse Whisperer; Woo.*

Photographs: top, Christine Parry; bottom, courtesy of Arrow Releasing.



Documentary

The New Jew

Filmmaker Barbara Pfeffer kept reading articles about Jews assimilating, but she kept seeing signs all around that Jewish culture was flourishing. In 'Jewish Soul, American Beat,' she documents those signs of nouveau Yiddishkeit, *filming in fusion settings such as a feminist Seder and a Yiddish jazz club. She also discusses the new religious with traditionalists like Arthur Hertzberg—who disapproves of what he calls their "picking and choosing" approach. At the Museum of Jewish Heritage, Florence Gould Hall. See "Museums, Societies, Etc." for more info.*

34th Street Showplace—238 E. 34th St. (532-5544) *The Big Hit; Deep Impact; Les Misérables.*
Chelsea—260 W. 23rd St. (505-CINE#597) *Quest for Camelot; Godzilla; He Got Game; Sliding Doors; Two Girls and a Guy.*
Chelsea West—333 W. 23rd St. (505-CINE#614) *Les Misérables.*
Murray Hill Cinemas—160 E. 34th St. (689-6548) *City of Angels; Godzilla; He Got Game; The Horse Whisperer; Sliding Doors; The Object of My Affection.*

42nd–60th Streets

59th Street East—239 E. 59th St. (505-CINE#615) *Déjà Vu.*
Astor Plaza—44th St. bet. Broadway and Eighth Ave. (869-8340) *Deep Impact.*
Cinema I, II, Third Ave.—1001 Third Ave., at 60th St. (753-6022) *Artemisia; He Got Game; The Horse Whisperer; The Truce; Two Girls and a Guy.*
Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *Quest for Camelot; Primary Colors.*
Criterion Center—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *Les Misérables; Mercury Rising; The Players Club; Species II; The Object of My Affection; Wild Things.*
Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *Sliding Doors.*
Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *Chinese Box.*
Embassy 1—1560 Broadway, bet. 46th and 47th Sts. (302-0494) *He Got Game.*
Embassy 2–3—701 Seventh Ave., bet. 47th and 48th Sts. (730-7262) *He Got Game; Titanic.*
Guild 50th Street—33 W. 50th St. (757-2406) *The Horse Whisperer.*
Paris Theatre—4 W. 58th St. (688-3800) *Wilde.*
State—1540 Broadway (391-2900) *Quest for Camelot; The Big Hit; City of Angels; Woo.*
Sutton—205 E. 57th St. (759-1411) *He Got Game; Woo.*
Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *The Apostle; As Good As It Gets; Dark City; L.A. Confidential; The Man in the Iron Mask; Men With Guns; Scream 2.*
Ziegfeld—141 W. 54th St. (505-CINE#602) *Bulworth.*

61st Street and Above, East Side

72nd St. East—1230 Third Ave., bet. 71st and 72nd Sts. (879-1313) *City of Angels.*
86th Street—125 E. 86th St. (505-CINE#604) *Black Dog; The Object of My Affection.*
86th Street East—210 E. 86th St. (249-1144) *Closed for renovations.*
Beekman—1254 Second Ave., bet. 65th and 66th Sts. (505-CINE#606) *The Butcher Boy.*
First & 62nd St. Cinema—400 E. 62nd St. (505-CINE#957) *Black Dog; Deep Impact; Paulie; Scream 2; The Spanish Prisoner; The Object of My Affection; Titanic.*
Gemini—1210 Second Ave., at 64th St. (832-1670) *The Big Hit; Les Misérables; Little Men.*
Guggenheim Museum—Fifth Ave at 88th St. (423-3857) .(See also"Museums, Societies, Etc.")
New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (744-7339) *Good Will Hunting; A Price Above Rubies.*
Orpheum 7—1538 Third Ave., at 86th St. (828-9738) *Quest for Camelot; City of Angels; Deep Impact; He Got Game; The Horse Whisperer; Woo.*
UA East—1629 First Ave., at 85th St. (249-5100) *Les Misérables.*

61st Street and Above, West Side

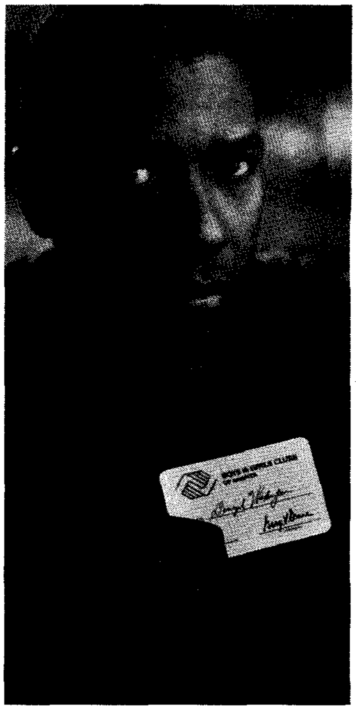
62nd and Broadway—1871 Broadway, at 62nd St. (505-CINE#864) *Character.*
84th Street—2310 Broadway, at 84th St. (877-3600) *The Big Hit; Deep Impact; He Got Game.*
Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *Chinese Box; A Friend of the Deceased; The Hanging Garden; Marius and Jeannette; The Spanish Prisoner; Wild Man Blues.*
Lincoln Square—1998 Broadway, at 68th St. (336-5000) *Quest for Camelot; The Butcher Boy; City of Angels; Godzilla; The Horse Whisperer; Les Misérables; Paulie; Sliding Doors; The Object of My Affection; Titanic; Two Girls and a Guy; Woo.* IMAX: *Across the Sea of Time; Everest; L5–First City in Space; Into the Deep.*
Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (505-CINE#609) *The Big Lebowski; The Horse Whisperer.*
New Coliseum—701 W. 181st St. (740-1545) *Quest for Camelot; The Big Hit; Deep Impact; Godzilla.*
Nova—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *Deep Impact; He Got Game; Woo.*
Olympia Theatre—2770 Broadway, bet. 106th and 107th Sts. (505-CINE#613) *Deep Impact; Godzilla.*
Regency—1987 Broadway, bet. 67th and 68th Sts. (505-CINE#585) *Go Now.*

Bronx

Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (320-3020) *Quest for Camelot; The Big Hit; Black Dog; City of Angels; Deep Impact; Godzilla; He Got Game; The Horse Whisperer; Woo.*
Concourse Plaza—214 E. 161th St. (588-8800) *The Big Hit; Black Dog; Deep Impact; He Got Game;*

Photographs courtesy of the Museum of Jewish Heritage.


Denzel Washington

Put this card in the hands of a child and there'll be no room for a gun. A needle. Or a knife.

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BOYS & GIRLS CLUBS OF AMERICA

The Positive Place For Kids

Paulie; Quest for Camelot; Woo.

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *The Big Hit; City of Angels; Deep Impact; He Got Game; The Horse Whisperer; Lost in Space; Paulie; Quest for Camelot; Species II; Woo.*

Brooklyn

Area Code 718

Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *Quest for Camelot; Deep Impact; The Horse Whisperer; Paulie; Titanic.*

Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) *Quest for Camelot; Deep Impact; Godzilla.*

Cobble Hill—265 Court St. (596-4995) *Quest for Camelot; Deep Impact; Godzilla; The Horse Whisperer; Paulie; The Spanish Prisoner.*

Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Godzilla; He Got Game; Sliding Doors.*

Kenmore—Church Ave. nr. Flatbush Ave. (777-FILM#576) *Deep Impact; Godzilla; He Got Game; Woo.*

Kent Triplex—Coney Island Ave. at Ave. H (338-3371) *Quest for Camelot; Deep Impact; Godzilla.*

Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *Quest for Camelot; Godzilla; He Got Game; Woo.*

Kingsway—946 Kings Hwy. at Coney Island Ave. (777-FILM#577) *Deep Impact; The Horse Whisperer; Paulie.*

Marboro—6817 Bay Pkwy., at 69th St. (232-4000) *City of Angels; Deep Impact; Les Misérables; Titanic.*

Pavilion Theatre—188 Prospect Park West, Brooklyn (369-0838) *Quest for Camelot; Chinese Box; Clockwatchers; Deep Impact; Godzilla; The Horse Whisperer; Les Misérables; The Object of My Affection.*

Ridgewood—55-27 Myrtle Ave., at Putnam Ave. (821-5993) *Quest for Camelot; The Big Hit; Deep Impact; Godzilla; Woo.*

The Movies at Sheepshead Bay—3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (615-1700) *The Big Hit; City of Angels; Deep Impact; He Got Game; The Horse Whisperer; Paulie; The Object of My Affection.*

Queens

Area Code 718

Astoria—28-60 Steinway St. (726-1279) *The Big Hit; Black Dog; Deep Impact; He Got Game; Quest for Camelot; The Object of My Affection; Woo.*

Bay Terrace—211-01 26th Ave. and Bell Blvd., Bayside (428-4040) *Quest for Camelot; City of Angels; He Got Game; The Horse Whisperer; The Spanish Prisoner.*

Centre Sunnyside—42-17 Queens Blvd. (361-6869) *Quest for Camelot; The Butcher Boy; Chinese Box; Deep Impact; Godzilla.*

Cinema City—183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *Quest for Camelot; The Big Hit; Godzilla; He Got Game; The Object of My Affection.*

Cinemart—106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *Chinese Box; Deep Impact; Paulie; The Spanish Prisoner; Titanic.*

Continental—70-20 Austin St., Forest Hills (544-1020) *Black Dog; Les Misérables; Sliding Doors; The Object of My Affection.*

Crossbay—94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *He Got Game; Woo.*

Crossbay II—92-10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *The Big Hit; Black Dog; Deep Impact; The Horse Whisperer; Quest for Camelot; The Object of My Affection; Titanic.*

Elmwood—57-02 Hoffman Dr., Elmhurst (429-4770) *The Big Hit; Deep Impact; He Got Game; Woo.*

Forest Hills—107-16 Continental Ave., at Queens Blvd. (261-7866) *City of Angels; Quest for Camelot.*

Fresh Meadows—Eastbound Service Road, at 190th St. (777-FILM#619) *Deep Impact; The Horse Whisperer; Les Misérables; Sliding Doors; Titanic.*

Jackson Triplex—82nd St. at Roosevelt Ave. (478-6777) *Quest for Camelot; Godzilla; He Got Game.*

Main Street Cinemas—72-66 Main St. (263-4828) *Quest for Camelot; Deep Impact; Godzilla; The Horse Whisperer.*

Midway—108-22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *Closed for renovations.*

Movieworld—242-02 61st Ave., off Exit 31, Douglaston (423-7200) *The Big Hit; City of Angels; Deep Impact; The Horse Whisperer; Lost in Space; Paulie; Quest for Camelot; Titanic.*

North Shore Towers—27-10 Grand Central Pkwy., Floral Park (229-7702) *A Price Above Rubies.*

Plaza—103-14 Roosevelt Ave., at 103rd St., Corona (639-0012) *Quest for Camelot; Godzilla.*

The Movies at Bayside—38-39 Bell Blvd., at 39th Ave. (225-7711) *Deep Impact; Les Misérables; Paulie; The Object of My Affection.*

Trylon—98-81 Queens Blvd., at 66th Ave., Rego Park (459-8944) *The Horse Whisperer.*

Staten Island

Area Code 718

Atrium—680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (317-8300) *Quest for Camelot; Barney's Great Adventure; The Big Hit; City of Angels; Deep Impact; Godzilla; The Horse Whisperer; Les Misérables; Paulie; The Object of My Affection.*

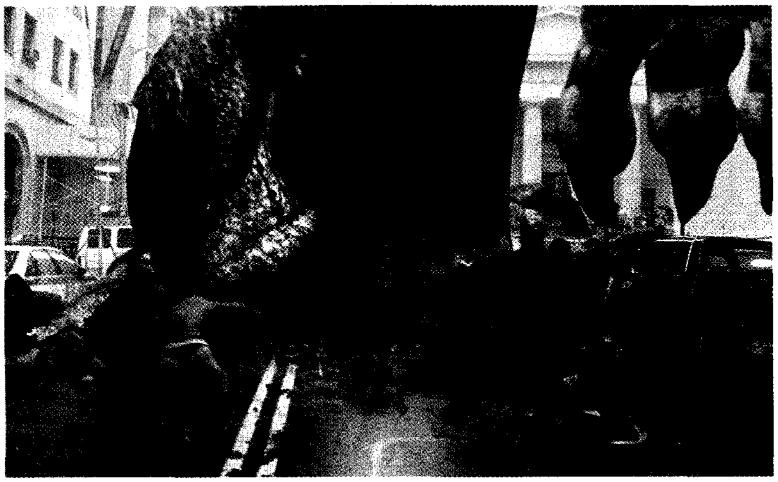
Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *Deep Impact; The Horse Whisperer; Paulie; Quest for Camelot.*

The Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *City of Angels; Deep Impact; He Got Game; The Horse Whisperer; Les Misérables; Paulie; Quest for Camelot; Sliding Doors; The Spanish Prisoner; The Object of My Affection; Woo.*

Opening

Hey, Big Guy

It was only last summer that *Godzilla* film crews descended on Madison Square Park under cover of night, armed with rain machines, five-story light stands, and earplugs and eyeshades to be handed out to neighborhood residents. The result of their handiwork—and of the locals' sacrifice—stars Matthew Broderick as a beast-chasing scientist and Hank Azaria as a *news cameraman getting the shots of his* life. Opens Wednesday, May 20.



Photograph by Centropolis Effects/Columbia /Tristar Pictures.

Museums, Societies, Etc.

American Museum of the Moving Image—Through 6/28: "Indie New York." 5/23: *The Cool World* (1963) and *All Over Me* (1997). 5/24: *Greetings* (1968) and *You're a Big Boy Now* (1966). 36-01 35th Ave., Astoria, Queens (718-784-0077); $16 nonmembers; $8 members.

Anthology Film Archives—5/20–5/24: *Lou Reed: Rock and Roll Heart* (1998). "Quay Brothers Retrospective." Through 5/22: Program 2. 5/23–5/28: Program 3. Through 5/22: *This Dream People Call Life* (1995). 5/19: *Fear of Heights* (1992). 5/22: *silt* (1987–1997). 5/23: *Breathless* (1960). 32 Second Ave., at 2nd St. (505-5110); $7.

Different Light—5/24: *Baby Face* (1933). 151 W. 19th St. (989-4850); free.

Film Society of Lincoln Center (The Walter Reade Theater)—"A Passage to Argentina." 5/19–5/20: *Under the Same Skin* (1997). 5/19–5/20: *The Boss* (1958). 5/21 and 5/24: *Hide and Seek* (1976). 5/22: *Don Segundo Sombra* (1970) and *Chronicle of a Lonely Child* (1965). 5/23–5/24: *Life According to Muriel* (1997) and *Astortango* (1997). 5/25: *Juan Moreira* (1972) and *Rebellion in Patagonia* (1974). "Movies for Kids." 5/23–5/24: *Tic Tac* (1997). Call 875-5601 for info. 65 W. 65th St., plaza level (875-5600); $8.50.

French Institute—"Ciné-club." 5/19: *Entrée des artistes* (1938). 5/26: *Peau de banane* (1963). Florence Gould Hall, 55 E. 59th St. (355-6160); $7, festival tickets $8.

Museum of Jewish Heritage—5/20: *Jewish Soul, American Beat* (1997). Florence Gould Hall, French Institute, 55 E. 59th St. (355-6160). Free.

Museum of Modern Art—"Coming Apart: Films from 1968 and Thereabouts." 5/18–5/19: *My Night at Maud's* (1969). 5/19 and 5/22: *Lucia* (1969). 5/21: *Petulia* (1968) and *Funny Girl* (1968). 5/22: *Artists Under the Big Top* (1968). 5/22 and 5/25: *The President's Analyst* (1967). 5/23: *Chiefs* (1968) and *Point Blank* (1967). 5/24: *Petulia* (1968) and *When I Am Dead and Gone* (1968). 5/25: *Chiefs* (1968), *The Big Shave* (1967), and *Who's That Knocking at My Door?* (1968). 5/26: *When I Am Dead and Gone* (1968) and *Night of the Living Dead* (1968). "Baby It's Cold Outside: Films From Finland." 5/22: *Substitute Husband* (1936) and *Blue Week* (1954). 5/23: *Boys* (1962) and *Eight Deadly Shots* (1972). 5/24: *Evacuated* (1956) and *Black Love* (1957). 5/25: *Boys* (1962) and *Antti Treebranch* (1976). "New Documentaries." 5/21–5/22: *Madame E* (1997). "Big as Life: An American History of 8-mm. Films." 5/21: Films by the silt collective. 11 W. 53rd St. (708-9400); free with $9.50 admission.

Museum of Television & Radio—"TV Movies." Month of May: *Skokie* (1978). 25 W. 52nd St. (621-6600); $6.

Radio City Music Hall—"Simon Wiesenthal Center Presents." 5/19: *The Long Way Home* (1997). Sixth Avenue at 50th St. (307-7171); $10.

School of Visual Arts—"9th Annual Dusty Film Festival and Awards." 5/19: Screenplay readings of student work. Nuyorican Poets Cafe, 236 East 3rd St., 8 P.M. 5/20: Screenings of student work, Worldwide Plaza, 340 West 50th St.; noon to 6 P.M. Festival hotline, 592-2195. Free.

The Screening Room—Weekends at midnight: *Valley of the Dolls* (1967). Sunday brunch: *Valley of the Dolls* and *Breakfast at Tiffany's* (1961). 54 Varick St., below Canal St. (334-2100); $8 ($5 for Sunday brunch patrons).

YWCA Cine-Club—"A Celebration of Japanese Cinema." 5/30–5/31: *I Live in Fear* (1955). 610 Lexington Ave., at 53rd St. (735-9717); $5 members, $6 nonmembers.

art

Polly Kraft...Conway & Pratt

Galleries

Solos

Madison Avenue and Vicinity

Nicholas de Stael—Drawings made between 1945 and 1955; through 6/20. Cadé, 1045 Madison Ave. (734-3670).

Diane Andrews Hall—Paintings that incorporate elements of architecture and Baroque sculpture; through 6/26. Graham, 1014 Madison Ave. (535-5767).

Howard Hodgkin—New paintings that hover between abstraction and figuration and make subtle references to the artist's travels and friendships; through 6/13. Gagosian, 980 Madison Ave. (744-2313).

Paul Jenkins—Recent paintings that combine the flowing color of the artist's earlier work with gestural abstraction; through 6/16. Rickards, 1045 Madison Ave. (924-0858).

John La Farge—Paintings made while the artist was traveling in the Pacific in the late 1800s; through 6/8. Jordan, 958 Madison Ave. (570-9500).

Guy Pené du Bois—Works from the thirties and forties, including paintings and studies for WPA murals; through 6/13. Graham, 1014 Madison Ave. (535-5767).

Paul Resika—Prints made between 1995 and 1998 depicting the artist's signature subjects, among them boathouses, Provincetown scenes, European farmhouses, and beaches; through 6/20. Bookstein, 50 E. 78th St. (439-9605).

Joan Snyder—Recent paintings that draw on the artist's early "stroke" paintings and on her autobiographical works of the eighties; through 6/12. Hirschl & Adler Modern, 21 E. 70th St. (535-8810).

Joseph Stella—A selection of paintings and works on paper focusing on the artist's nature subjects; through 6/30. York, 21 E. 65th St. (772-9155).

Frank Stella—Prints, paper collages, wall reliefs, and sculpture from the nineties; through 6/26. Knoedler, 19 E. 70th St. (794-0550).

Andy Warhol—Paintings and drawings from 1982 that the artist based on works by Giorgio de Chirico; through 5/30. Gray, 1018 Madison Ave. (472-8787).

Albert York—A loan exhibition of paintings and drawings; through 6/12. Davis & Langdale, 231 E. 60th St. (838-0333).

57th Street Area

Josef Albers—Reductive geometric paintings and drawings from the artist's "Homage to the Square" series; through 5/30. Danese, 41 E. 57th St. (223-2227).

James Brooks—Abstract paintings and drawings from the sixties; through 6/5. Washburn, 20 W. 57th St. (397-6780).

Paul Cadmus—Drawings from 1909 to 1998, including male and female nudes, portraits, self-portraits, still lifes, and studies for paintings and prints; through 6/19. Moore, 724 Fifth Ave. (247-2111).

Luke Gray—New abstract paintings; through 6/6. Snyder, 20 W. 57th St. (262-1160).

Marsden Hartley—An exhibition of 25 paintings executed between 1907 and 1942 that focuses on the artist's search for spiritual subject matter; through 6/20. Babcock, 724 Fifth Ave. (767-1852).

Valerie Hird—Paintings that combine images related to the artist's travels in southern Spain, among them tiles, tapestries, and souvenirs; 5/20–6/20. Haime, 41 E. 57th St. (888-3550).

Alfredo Jaar—A sculptural and architectural environment and a series of photographs with accompanying text from the artist's "Rwanda Project 1994–1980"; through 6/13. Lelong, 20 W. 57th St. (315-0470).

Paul Klee—Paintings, drawings, and prints from all periods of the artist's career; through 7/23. Krugier, 41 E. 57th St. (755-7288).

Polly Kraft/Warren Brandt—Recent paintings and watercolors of still life and landscapes/Ink drawings and pastels of the female nude; through 5/30. Fischbach, 24 W. 57th St. (759-2345).

Fernand Léger—Works on paper from the collection of Georges Bauquier, who was Léger's closest friend from 1936 until the artist's death in 1955; through 6/19. Davidson, 41 E. 57th St. (759-7555).

Leslie Lerner—Paintings of phantasmagorical narratives that seem to be drawn from folk tales; through 6/11. Littlejohn, 41 E. 57th St. (980-2323).

Howard Lerner—Paintings by a former student of Philip Guston, and a selection of works by Guston from the seventies; through 6/20. Whalen, 24 W. 57th St. (397-9700).

Alfred H. Maurer/Dorothy Dehner—Paintings of heads that were made during the twenties and show the artist's experiments with Cubism/A survey of the artist's landscapes from the thirties through the eighties. Through 6/6. Kraushaar, 724 Fifth Ave. (307-5730).

Joan Mitchell/Michael Stipe—A selection of the artist's early abstract paintings, made between 1950 and 1955/Photographs from the R.E.M. singer and photographer's new book, *Two Times Intro: On the Road With Patti Smith*, that document a concert tour undertaken by Bob Dylan and Patti Smith in 1995, plus drawings by Smith and Polaroids by Oliver Ray, who writes songs with Smith and plays in her band. Through 6/5. Miller, 41 E. 57th St. (980-5454).

Roy Newell—Geometric abstract paintings by an 84-year-old artist who was a founder of the Eighth Street Artists' Club; through 6/6. McGrath, 20 W. 57th St. (956-3366).

Isamu Noguchi—A selection of basalt and granite sculptures and fountains that were made by the artist in the eighties at his studio on the Japanese island of Shikoku, many of which have not been exhibited outside Japan; through 6/26. PaceWildenstein, 32 E. 57th St. (421-3292).

Yoko Ono—Installations of some of the artist's best-

Photography

Cabbagetown on My Mind

The latest from Michael Ackerman, winner of the International Center of Photography's Infinity Award for Best Young Photographer of 1998 (and a contributor to this magazine), is the series "Smoke," enigmatic portraits of Cabbagetown, Atlanta's oldest industrial settlement, described by writer Thomas Peake as a place "where time moves slowly if at all." At Margaret Bodell Gallery, 13 East 7th Street; May 21 through July 26.

Ground Rules:

Galleries are generally open Mon. through Fri. from between 10 and 11 to between 5 and 6.

Photographs by Michael Ackerman.

known works, such as the *Blue Room*, *Play It by Trust*, and the *Yes Painting*, plus recent works and a room of drawings (a new installation by Ono is also on view at Deitch Projects, 76 Greene St.; through May 30); through 5/30. Emmerich, 41 E. 57th St. (752-0124).

Sebastián Picker—Paintings and mixed-media assemblages that allude to the human condition and abuses of state and institutional powers, by a Chilean-born artist; through 6/6. Brewster, 41 W. 57th St. (980-5373).

Tom Shannon—Recent sculptures that combine stone, metals, permanent magnets, and other natural materials and are conceived to have minimal contact with their supporting surfaces; through 6/13. Yoshii, 20 W. 57th St. (265-8876).

Jose Maria Sicilia—Recent beeswax paintings that reference the spiritual writings of the Koran; through 6/20. Helman, 20 W. 57th St. (245-2888).

Installation
Double Trouble

Now that they've found the perfect site—Hudson Square, a vast and vacant commercial space at 200 Hudson Street—Merry Conway and Noni Pratt, the collaborative duo known as Conway & Pratt, are putting on their most ambitious installation yet. "A Woman's Work Is Never Done," a sprawling multimedia carnival of film, art reproductions, performance, music, and perfume, takes a fresh look at the range and nature of female identity. And it's free! Wednesdays through Sundays, May 20 through June 20.

Photograph by Diego Santa Cruz.

Theodore Wores—Plein-air landscapes of Japan and California from the 1880s through the 1920s by the San Francisco artist (1859–11939); through 6/13. Spanierman, 45 E. 58th St. (832-0208).

SoHo and TriBeCa

Chantal Akerman—The Belgian filmmaker's first show in a gallery, a six-part film installation titled *Selfportrait/Autobiography: a work in progress;* through 6/13. Kelly, 43 Mercer St. (343-2405)

Mel Bochner—Drawings between 1966 and 1973 that depict verbal constructions, arrangements of numerals, geometric diagrams, and plans for installations; through 6/6. Markey, 55 Vandam St. (627-4446).

Christopher Brown—Recent paintings; through 6/13. Thorp, 103 Prince St. (431-6880).

Reg Butler—Unique painted figurative bronze sculptures that were executed by the British artist (1913–1981) between 1963 and 1973 and were last exhibited in the United States at Pierre Matisse Gallery in 1973; through 6/20. Kent, 67 Prince St. (966-4500).

Robert Colescott—Recent paintings by the artist known for his satirical allegories on race and gender; through 5/31. Kind, 136 Greene St. (925-1200).

Helmut Federle—Recent large-scale abstract paintings; through 5/31. Blum, 99 Wooster St. (343-0441).

Robert Heckes—Paintings constructed from the backs of playing cards; through 5/31. Postmasters, 80 Greene St. (941-5711).

Robert Irwin—Early abstract paintings from the fifties and sixties and acrylic discs from the sixties by this California artist, who turned away from painting in 1969 to become one of the creators of pure perceptual art and whose latest installation is currently on view at the Dia Center for the Arts (see "Museums"); through 6/19. PaceWildenstein, 142 Greene St. (431-9224).

Amy Jenkins—Three video installations that focus on the home as a locus for memory, expectation, and metamorphosis; through 6/13. Kustera, 41 Wooster St. (965-1527).

Ernest Jolicoeur—Paintings of abstract and representational images on interlocking panels of wood; through 6/6. Silverstein, 476 Broome St. (226-0640).

Wolfgang Laib—An installation of ziggurat-like forms of beeswax that fills the gallery from floor to ceiling and conceals various architectural details, and a seven-foot-long marble sculpture in the shape of a house surrounded by mounds of white rice; through 6/6. Sperone Westwater, 142 Greene St. (431-3685).

Lisa Ruyter—Recent paintings based on photographs of cities in New Jersey, at Algus, 25 Thompson St. (966-1758), through 6/6, and at Rove/Schachter, 508 W. 26th St. (807-6669).

Doug Maguire/Stephen Dietemann—Precisionist landscape paintings of upstate New York/Paintings of farm animals in pastoral settings. Through 6/4. Perlow, 560 Broadway (941-1220).

Ann McCoy—Drawings, light projections, and holograms; through 6/20. Central Fine Arts, 70 Greene St. (966-8836).

Sam Messer—New paintings that continue the artist's exploration of figurative portraiture, including a series of symbolic self-portraits; through 6/13. Beitzel, 102 Prince St. (219-2863).

Yong Soon Min—Sculpture and photographs by a California-based artist that continue her exploration of the ongoing conflict and division in her native Korea; through 6/27. Art in General, 79 Walker St. (219-0473).

Sergei Parajanov/Valery Bojakchian—Collaborative collages; through 6/27. Goldstein, 39 Wooster St. (431-0314).

Izhar Patkin—New large-scale works on paper that depict three successive generations of the Mendelssohn family of Berlin, who were victims of King Frederick II's plan in 1769 to fund his inferior porcelain company by forcing Jews to buy its low-quality products, and stenciled imagery of porcelain objects; through 6/13. Solomon, 172 Mercer St. (941-5777).

Rosangela Rennó—Large-scale photographs that depict the backs of male prisoners' heads and text works inscribed on glass; through 6/13. Lombard/Fried, 470 Broome St. (334-5060).

John Roloff—A site-specific installation of photographic paper hanging from the ceiling and draped across the floor; through 6/6. Fung, 537 Broadway (334-6242).

Doug and Mike Starn—Photo collages in illuminated vitrines, video sculptures, and a sound-installation collaboration with the New York City music house Tom and Andy; through 6/6. Castelli, 420 W. Broadway (431-5160).

Jessica Stockholder—New works on paper from the artist's "Turning Paper" series that were produced at Two Palms Press in New York; through 6/5. Senior, 375 W. Broadway (941-0960).

William Willis—Abstract paintings whose simple compositions of shapes suggest still lifes; through 6/6. M-13, 72 Greene St. (925-3007).

Robert Yarber—Computer-assisted paintings of figures in eerily lit landscapes; through 6/3. Sonnabend, 420 W. Broadway (966-6160).

Edwin Zwakman—Large-format photographs of constructed maquettes; through 6/11. Brownstone, 39 Wooster St. (334-3455).

Chelsea

Polly Apfelbaum—A large-scale floor work of pieces of fabric arranged in the form of a figure; through 6/6. D'Amelio Terras, 525 W. 22nd St. (352-9460).

Liesbeth Bik and Jos van der Pol—An installation by two Dutch artists that is a re-creation of the theory section of the ICA bookshop in London; through 6/30. Greene Naftali, 526 W. 26th St. (463-7770).

David Bolger—Oil-on-panel paintings that depict men in surreal settings; through 6/20. Wessel + O'Connor, 242 W. 26th St. (242-8811).

Fernando Canovas—Recent paintings of geometric spatial constructions; 5/22–6/24. Nosei, 530 W. 22nd St. (741-8695).

Meredith Danluck—Sculpture constructed from various clothing fabrics and accessories; through 6/13. Kreps, 529 W. 20th St. (741-8849).

Maximilian Goldfarb—New paintings on paper whose seemingly abstract imagery depicts the shrapnel of exploded vehicles built from plastic kits; through 6/20. Clementine, 526 W. 26th St. (243-5937).

Pamela Harris—Paintings of mysteriously mundane landscapes that draw on real-estate guides, cinematic stills, TV, and personal memories; through 6/6. Kirkland, 504 W. 22nd St. (627-3930).

Ellsworth Kelly—Seven recent paintings on shaped canvases, each painted in a single color, through 6/20, at Marks, 523 W. 24th St. (243-0200), and his 104-part anodized-aluminum piece from 1957, *Sculpture for a Large Wall, 1957,* through 6/20, at Marks, 522 W. 22nd St. (243-0200).

Christian Lemmerz—An installation that uses a classical sculpture as a its centerpiece; through 6/20. DCA, 525 W. 22nd St. (255-5511).

Judy Moonelis—Arrangements of sculpted ceramic body fragments that the artist calls "memory portraits"; through 6/20. Elder, 529 W. 20th St. (462-2600).

Ree Morton—Works and drawings that were made by the artist (1936–1977) between 1974 and *1977 and focus on her interest in subjects related* to nature and her use of celastic, a plasticlike material that can be molded into shapes; through 6/6. Alexander and Bonin, 132 Tenth Ave. (367-7474).

Tom Palmore—Paintings of stuffed animals in natural settings; through 6/4. Cacciola, 501 W. 23rd St. (462-4646).

Aeyung Park—Large-scale wood sculptures that evoke Hanna Barbera cartoons, Scandinavian Modern, and go-go dancing; through 5/30. Debs, 529 W. 20th St. (647-7080).

Greg Parker—Minimal abstract paintings; through 6/4. Kempner, 501 W. 23rd St. (206-6872).

Pat Passlof/Andrew Grassie—Recent abstract paintings/Small-scale tempera paintings of images drawn from travel brochures. Through 6/20. Harris, 529 W. 20th St. (463-9666).

David Reed—A new configuration of video insertions and paintings from the artist's ongoing *Las Vegas Piece*; through 7/3. Protetch, 511 W. 22nd St. (633-6999).

Jane and Louise Wilson—A collaborative installation of wall projections and photographic stills that depict the hallways, interrogation rooms, and office interiors of Stasi City, the unofficial name for a site in East Berlin where the GDR's intelligence service, the Staatsicherheit, once operated; through 6/20. 303, 525 W. 22nd St. (255-1121).

Group Shows

Madison Avenue and Vicinity

Americas Society—680 Park Ave. (249-8950). "Crosscurrents," contemporary paintings from Panama; through 6/19.

Baumgold—128 E. 72nd St. (861-7338). New works from the gallery artists, Blosser, Borocz, Forman, Friedman, others; through 7/31.

Berry-Hill—11 E. 70th St. (744-2300). "For Beauty and For Truth," five decades of still lifes collected by William and Abigail Gerdts, with a selection of works by nineteenth century woman artists; through 6/26.

China Institute—125 E. 65th St. (627-4424). "Scent of Ink," 50 masterworks of Chinese painting, with hand scrolls, hanging scrolls, and album leaves; through 6/20.

Feigen—49 E. 68th St. (628-0100). Paintings by the sixteenth-century Italian masters Artemisia Gentileschi, Orazio Gentileschi, and Agostino Tassi; through 6/13.

57th Street Area

Baron/Boisanté Editions—50 W. 57th St. (581-9191). "Actionism," films and photographs of "actions" by artists who participated in the Viennese Actionism movement of the sixties, among them Brus, Muehl, Nitsch, and Schwarzkogler; through 6/13.

Boone—745 Fifth Ave. (752-2929). "View: Four," including installations evocative of disco culture and hand-cut paper dollies, with works by Dalrymple, Evans, Periton, Takahashi, others; through 6/27.

Findlay—41 E. 57th St. (486-7660). "Against All Odds: American Abstraction in the 1930s and early 1940s," with works by Ferren, Gallatin, Morris, Shaw, others; through 6/14.

Mathes—41 E. 57th St. (752-5135). "Circus," with works by Arbus, Archipenko, Atget, Calder, others; through 6/12.

SoHo and TriBeCa

Deitch Projects—76 Grand St. (343-7300). Paintings by Cecily Brown; drawings incised on leather by Michelle Lopez; an installation by Yoko Ono (Ono's work is also on view at Emmerich, 41 E. 57th St., through 5/30); through 5/30.

Dorsky—379 W. Broadway (966-6170). "Drawing the Question," part two of an exhibition intended to present the seminal role of drawing in the creative process and expression of vision, with works by Asher, Hesse, Morton, LeWitt, Pepe and Tuttle; through 6/20.

Exit Art—548 Broadway (966-7745). "Transmissions," an exhibition of videos by curators and critics exploring their absorption and expression of cultural information; through 6/27.

Feature—76 Greene St. (941-7077). Paintings by Alix Brown, photographs by Justen Ladda, and a selection of contemporary Indian Tantric paintings on paper; through 6/6.

Chelsea

Cheim & Reid—521 W. 23rd St. (242-7727). "Three Catholics: Warhol, Ruscha & Mapplethorpe," paintings, photography and sculpture; through 6/27.

Cooper—534 W. 21st St. (255-1105). "Travel & Leisure," with paintings, works on paper, sculpture and photography by 30 artists, including Kelly, Oldenburg, Piper, Zittel; through 6/30.

Feigen Contemporary—535 W. 20th St. (929-0500). "Exploiting the Abstract," with works by Chang, Cooper, Craven, Dolla, others; through 6/13.

Morthland—225 Tenth Ave. (242-7767). "Inventors + Alchemists," an exhibition of surreal and conceptual photographs, objects, and paintings with works by Beube, Diaz, Estabrook, Hajdu; through 6/14.

Tonkonow—601 W. 26th St. (255-8450) and Bound & Unbound, 601 W. 26th St. (463-7348). "Disappearing Act," with works by Byars, Roth, Warhol, Weiner, others; through 8/1.

Other

BWAC—141 Beard St. Red Hook, Brooklyn (718-596-2507). "Pier Show 6," with painting, photography, sculpture, installation, and performances; weekends through 6/6.

Photography

Michael Ackermann—Recent photographs that depict the people of Cabbagetown, the oldest industrial settlement in Atlanta; through 7/26. Bodell, 13 E. 7th St. (477-1820).

Andrew Bordwin—Cibachrome prints that were made from unexposed negatives found in a camera not used since 1967 and whose abstract patterning and intense coloring suggest cellular structures; 5/21–6/27. Meltzer's On View, 588 Broadway (343-8256).

De Lellis—47 E. 68th St. (327-1482). "Motherhood," with images that pay homage to motherhood by Dahl-Wolfe, Kasebier, Newman, Weegee, White, others; through 6/6.

Emmet Gowin—Recent prints from the artist's ongoing series of aerial landscapes; through 6/13. PaceWildensteinMacGill, 32 E. 57th St. (759-7999).

ICP—1130 Fifth Ave., at 94th St. (860-1777), Tues. 11–8 (voluntary contribution 6–8), Wed.–Sun. 11–6; $5.50, $4 students and seniors. "Micha Bar-Am: An Israeli Photobiography." Images of life in Israel by its premier photojournalist; through 5/31.

ICP Midtown—1133 Sixth Ave., at 43rd St. (860-1777), Tues. 11–8 (6–8 admission by voluntary donation), Wed.–Sun. 11–6; $5.50, $4. "Robert Capa/Photographs." A retrospective of the legendary photojournalist (1913–1954) known for his images of the Spanish Civil War, the North African and European battles of WWII, the Israeli War for Independence, and the end of the French Indochina War, and for his portraits of artists and writers; through 6/7.

Leica—670 Broadway (777-3051). Photographs by Mayor Rudolph Giuliani to benefit New Yorkers for Children, and vintage prints of New York City by Abbott, Bourke-White, Cartier-Bresson, others; through 6/13.

David Malin—Images of deep-space objects by an astronomical photographer; through 6/20. Schickler, 560 Broadway (431-6363).

Micheal McLaughlin—Recent photographs of American roadside attractions; through 6/25. Rice, 325 W. 11th St. (366-6660).

Michael Prince—Black-and-white images whose imagery suggests dreams and memories; through 6/13. 292, 120 Wooster St. (431-0292).

Eugene Richards—The photojournalist's first New York show in a decade, of 30 black-and-white photographs spanning 25 years of work; through 5/30. Kasher, 54 N. Moore St. (966-3978).

Willy Rizzo—Photographs of celebrities taken between 1950 and 1970; through 6/26. Knowlton, 568 Broadway (966-2625).

John Thomson—Photographs of China and the Far East by the nineteenth-century Scottish photographer and writer; through 6/13. Westwood, 578 Broadway (925-5700).

Antonio Turok—Photographs recording the artist's experiences in the Mexican state of Chiapas, from the new book, *Chiapas: The End of Silence* (Aperture; $40); through 6/21. Aperture's Burden Gallery, 20 E. 23rd St. (505-5555).

Bernard Voïta—Black-and-white photographs of the artist's found-object maquettes; through 6/6. CRG, 93 Grand St. (966-4360).

Dan Weiner—Photographs that depict America's emerging middle classes of the fifties; through 6/13. Greenberg, 120 Wooster St. (334-0010).

Leigh Wiener—Photographs of baseball figures and celebrities of the sixties; through 6/13. Witkin, 415 W. Broadway (925-5510).

Museums

American Craft Museum—"Objects of Our Time." Ceramics, furniture, textiles, wood, glass, book arts, and jewelry by 80 British artists and designers; 5/20–9/6. . . . "Ties That Bind: Fiber Art by Ed Rossbach and Katherine Westphal From the Daphne Farago Collection." Fiber works by Charles Edmund Rossbach and his wife Katherine Westphal spanning the sixties through the nineties; 5/20–9/6. 40 W. 53rd St. (956-3535); Tues., Wed., Fri., Sat., Sun. 10–6, Thurs. till 8 (pay as you wish 6–8); $5, $2.50 students and seniors.

American Museum of Natural History—"Spirits in Steel: The Art of the Kalabari Masquerade." Life-size steel sculptures by Sokari Douglas Camp that were inspired by the traditional masquerades of the Kalabari people of the Eastern Niger Delta, and masks from the collections of the American Museum of Natural History and the British Museum; through 10/12. . . . "Kings, Chiefs, Women of Power, Nigeria: Photographs by Phyllis Galembo." Large-format color portraits of the women and men of the Benin and Yoruba kingdoms and the Western Igbo in southern Nigeria; through 6/28. . . . "The Nature of Diamonds." An exhibition exploring all aspects of the mineral, from its geological origins to its place in history, art, adornment, and literature, featuring significant gems from around the world; through 8/30. . . . "Drawing Shadows to Stone: Photographing North Pacific Peoples, 1897–1902." A commemoration of the American Museum of Natural History's Jesup North Pacific Expedition of 1897–1902, including approximately 100 archival photographs of scenes from daily life; through 5/31. Central Park West at 79th St. (769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

Asia Society—"Great Cities, Small Treasures: The Ancient World of the Indus Valley." Objects from the Indus Valley civilization that flourished between 2600 and 1900 B.C.; through 6/7. . . . "More Than Meets the Eye: Japanese Art in the Asia Society Collection"; through 8/16. 725 Park Ave., at 70th St. (517-ASIA), Tues.–Sat. 11–6, Sun. 12–5, Thurs. 11–8 (6–8 free admission); $4, $2 seniors and students.

Bard Graduate Center for Studies in the Decorative Arts—"Finnish Modernism in Design: Utopian Ideals and Everyday Ideals, 1930–1997." A survey of works produced by Finnish designers for the ceramics firm Arabia, the glass factories of iittala, Karhula, and Nuutajarvi, and the textile and clothing manufacturer Marimekko; through 6/14. 18 W. 86th St. (501-3000), Tues.–Sun. 11–5 (Thurs. to 8); $2, $1 seniors and students.

Bronx Museum of the Arts—"Tomie Arai: Double Trouble"; through 8/23. . . . "Rimer Cardillo: Araucaria"; through 8/23. . . . "1898: Artists Respond"; through 6/21.1040 Grand Concourse, Bronx (718-681-6000), Wed. 3–9, Thurs. and Fri. 10–5, Sat. and Sun. 1–6; $3 suggested donation; $2 students; $1 senior citizens, children under 12 free.

Brooklyn Museum of Art—"Jewels of the Romanovs: Treasures of the Russian Imperial Court." 250 objects and works of art spanning three centuries of the Romanov Dynasty, among them royal portraits, court gowns, military uniforms, and a selection of Crown Jewels; through 7/5. . . . "Masters of Color and Light: Homer, Sargent, and the American Watercolor Movement." Approximately 150 works by the American masters drawn entirely from the museum's permanent collection; through 7/5. . . . "Mexican Prints From the Collection of Reba and Dave Williams." 126 prints by 47 Mexican artists, among them José Orozco, Diego Rivera, and Rufino Tamayo; through 8/9. . . . "Sally Victor: Mad Hatter, 1935–65." A selection of hats by the American milliner, beginning with her earliest creations of the thirties through the decline of the popularity of the hat in the

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mid-sixties; through 6/21. . . . "Joan Snyder: Working in Brooklyn." Works on paper from the past decade; through 6/14. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Fri. 10–5, Sat. 11–9, Sun. 11–6; $4, $2 students, $1.50 seniors.

Dahesh Museum—"Training an Artist: Alexandre Cabanel and the Academic Process in Nineteenth-Century France." Paintings and drawings by the nineteenth-century French artist; through 6/13. 601 Fifth Ave., at 49th St. (759-0606), Tues.–Sat. 11–6; free.

Dia Center for the Arts—"Robert Irwin." Part one of a two-part site-specific installation; through 6/14. . . . "Tracey Moffatt: *Free-falling*." A group of 25 photographs and a video installation by the Australian artist and filmmaker; through 6/14. . . . "Richard Serra: *Torqued Ellipses*." Three monumental sculptures of Cor-Ten steel that explore the shaping of space rather than material as their primary subject; through 6/14. . . . "Dan Flavin: 1962/63, 1970, 1996." Three installations using fluorescent light and six separate fluorescent works by the late sculptor; through 6/14. 548 W. 22nd St. (989-5912), Thurs.–Sun. 12–6; $4, $2 students and seniors.

The Drawing Center—"Shadows of a Hand: The Drawings of Victor Hugo." The first exhibition in the United States devoted to the drawings of the nineteenth-century French writer (1802–1885), addressing his prescient relationship to art movements of the twentieth century; through 6/13. 35 Wooster St. (219-2166), Tues.–Fri. 10–6, Sat. 11–6; donation suggested.

El Museo del Barrio—"Recurrent Memories: A Site-Specific Installation by Diamantina Gonzalez."; through 6/28. . . . "Carmen Herrera: The Black and White Paintings, 1951–1989." Abstract geometric paintings by the Cuban-born artist; through 6/28.1230 Fifth Ave. (831-7272); Wed.–Sun. 11–5, Thurs. 12–7; $4, $2 seniors and students.

Frick Collection—1 E. 70th St. (288-0700); Tues.–Sat. 10–6, Sun. 1–6; $7, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery—"Police Pictures: The Photographs as Evidence." A survey of forensic and evidentiary photographs from the mid-nineteenth century to the present; 5/21–7/18. 100 Washington Square E. (998-6780), Wed. 11–8, Tues., Thurs., Fri. 11–6, Sat. 11–5; $2.50 suggested donation.

Solomon R. Guggenheim Museum—"China: 5,000 Years." More than 500 works in a variety of media produced in China between 3500 B.C. and 1911; through 6/3 (portions of the exhibition will close starting 5/25). . . . "Visions of Paris: Robert Delauney's Series." An exhibition focusing on the artist's series paintings of Saint-Séverin, the Eiffel Tower, and Paris as seen through his window; through 5/24. 1071 Fifth Ave., at 88th St. (423-3500); Sun.–Wed. 10–6, Fri. and Sat. 10–8 (Fri. 6–8, pay what you wish), closed Thurs.; $12, $7 seniors and students.

Guggenheim Museum SoHo—"China: 5,000 Years"; through 5/24. 575 Broadway, at Prince St. (423-3500), Sun. and Wed.–Fri. 11–6, Sat. 11–8 (6–8 pay what you wish); $8, $5 seniors and students.

Japan Society—"Shiko Munakata, the Modern Master of Woodblock Art." A retrospective of prints by Japan's greatest modern woodblock artist (1903–1975); 5/21–8/16. 333 E. 47th St. (832-1155), Tues.–Sun. 11–5; $3 suggested contribution.

Jewish Museum—"An Expressionist in Paris: The Paintings of Chaim Soutine." The first museum exhibition devoted to the painter's work in nearly five decades, focusing on the period between Soutine's arrival in Paris in 1913 and his death there during World War II; through 8/16. 1109 Fifth Ave., at 92nd St. (423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5 free); $7, $5 students and seniors.

Metropolitan Museum of Art—"Jean Dunand." Furniture and decorative objects by the French Art Deco metalworker and lacquer artist, from the museum's own collection; 5/23–10/25. . . . "The Paintings of Judith Rothschild: An Artist's Search." Paintings by an American artist (1921–1993) who studied with Hans Hoffmann and Stanley William Hayter and is best known for her collages; through 9/6. . . . "Paul Strand circa 1916." An exhibition of 50 rare prints tracing the artist's transition from soft-focus pictorial style to modernism; through 5/31. . . . "Augustin Pajou, Royal Sculptor." The first comprehensive exhibition of the work of the eighteenth-century French sculptor; through 5/24. . . . "Pierre-Paul Prud'hon." The first American retrospective of the works of the eighteenth-century French court painter and draftsman; through 6/7. . . . "The Nature of Islamic Ornament, Part I: Calligraphy." An exhibition surveying the development of Islamic calligraphy; through 6/28. . . . "Evocative Fragments." A selection of twentieth-century paintings, sculptures, drawings, and photographs depicting fragments of the human body; through 6/14. . . . "Honoré Lannuier, Parisian Cabinet Maker in Federal New York"; through 6/14. . . . "Elegant China Ware: Paris Porcelain in America"; through 6/14. . . . "American Ingenuity." A survey of twentieth-century American sportswear; through 8/16. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $8 contribution, $4 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $8, $4 seniors and students.

On View **Previously known for her spare watercolor arrangements of domestic objects, Polly Kraft has found a similarly close-at-hand subject in the marshy landscape surrounding her Hamptons studio. Her new paintings—some of them in oil (above, *Stones III*)—tap into nature's own brand of minimalism. At Fischbach Gallery, 24 West 57th Street; through 5/30.**

Photograph courtesy of Fischbach Gallery.

Museum of American Folk Art—"Self-Taught Artists of the 20th Century: Perspectives on Patterning." A survey of works by five self-taught artists whose oeuvres are characterized by a consistent use of overall patterning, including Morris Hirshfeld, Leroy Person, Martin Ramirez, Eugene Von Bruenchenhein, and Joseph Yoakum; through 6/7. 2 Lincoln Square (595-9533), Tues.–Sun. 11:30–7:30; free.

Museum of Modern Art—"At Home in the City: Children Celebrate NYC's 100th Birthday." Artworks by children participating in Studio in a School, the program that places professional artists as art instructors in public schools; through 5/9. . . . "Chuck Close." A retrospective of paintings, drawings, prints, and photographs by the American artist known for his monumental, psychologically charged portraits of artists and anonymous sitters; through 5/26. . . . "The Clutter of Happenstance: Photographs by Robert Cumming." Photographs of ordinary objects in tableaux of the artist's devising, made between 1969 and 1981; through 6/15. . . . "Maria Magdalena Campos-Pons: Spoken Softly With Mama." A site-specific installation exploring the artist's African-Cuban roots; through 5/26. . . . "Garry Winogrand: Selections From a Major Acquisition." Twenty-six photographs from a collection of 200 prints ranging in date from the fifties through the seventies that were acquired by the museum from the New York collector; through 5/31. . . . "Projects 63: Karin Davie, Udomsak Krisanamis, Bruce Pearson, Fred Tomaselli; 5/14–6/30. 11 W. 53rd St. (708-9480); Sat.–Tues. 10:30–6, Thurs. 10:30–6, Fri. 10:30–8:30 (4:30–8:30 pay what you wish), closed Wed.; $9.50, $6.50 students and seniors.

Museum of the City of New York—"Broadway! The Great White Way in 1898." Photographs, costumes, manuscripts, and other memorabilia of New York's theater district of the 1890s; through 1/31. . . . "Berenice Abbott's Changing New York, 1935–1939." A selection of 175 prints from the museum's own collection of the photographer's "Changing New York" project of the thirties which was funded by the Federal Art Project of the W.P.A. and sponsored by the museum; through 6/21. . . . "Bridging New York." An exhibition of paintings, prints, drawings, postcards, and vintage photographs exploring the role played by bridges in the creation of Greater New York; through 6/28. . . . "New York From Above: An Aerial View." Paintings depicting aerial views of the city by Spelman Evans Downer; through 6/14. . . . "A Float for All Seasons: New York's Ethnic Parades." A survey of New York City's ethnic parades; through 10/17. 1220 Fifth Ave., at 103rd St. (534-1672); Wed.–Sat. 10–5, Sun. 1–5; $5, $3 students and seniors.

National Academy Museum and School of Fine Arts—"Whistler: Impressions of an American Abroad—Etchings and Lithographs From the Carnegie Museum of Art." A survey of prints by the American expatriate James McNeil Whistler (1834-1903), drawn from the collection of and organized by the Carnegie Museum of Art; through 6/26. . . . "All Things Bright and Beautiful: California Impressionist Paintings From the Irvine Museum"; through 7/5. . . . "California Impressionism: The Stiles and the Bagley Collections"; through 7/5. 1083 Fifth Ave., at 89th St. (369-4880), Wed., Thurs., Sat., Sun. 12–5, Fri, 12–8 (Fri. 5–8 pay what you wish); $5, $3.50 seniors and students.

New Museum of Contemporary Art—"Doris Salcedo." New sculpture by the Colombian artist; through 5/31. 583 Broadway (219-1222), Wed. and Sun. 12–6, Thurs., Fri., and Sat. 12–8, (free Thurs. 6–8); $5, $3 students, artists, and seniors, free for youths 18 and under.

New York Public Library—"Particular Voices: Robert Giard's Portraits of Gay and Lesbian Writers"; through 6/27. . . . "A War in Perspective, 1898–1998: Public Appeals, Memory, and the Spanish-American Conflict"; through 8/29. . . . "A Secret Location on the Lower East Side: Adventures in Writing, 1960–1980." An exhibition focusing on the writers, artists, publishers, and communities who produced publications associated with the use of the mimeograph machine from the sixties through the early eighties; through 7/25. Fifth Ave. and 42nd St. (869-8089); Mon. 10–6, Tues.–Wed. 11–6, Thurs.–Sat. 10–6; free.

New-York Historical Society—"Unconventional Currier & Ives." Lesser-known works produced by the printing firm, among them prints, photographs, certificates, and advertisements; through 7/5. . . . "Militant Metropolis: New York City and the Spanish-American War 1898." A selection of newspapers, caricatures, letters, photographs, and other materials from the Society's Lathrop Colgate Harper Collection of Spanish-American War materials; through 7/12. . . . "New York Landmarks, Present and Future Direction." Photographs of New York City landmarks from the new book *Landmarks of New York III* (Abrams) by Barbaralee Diamonstein-Spielvogel; through 8/23. . . . "Paul Robeson: Bearer of a Culture." An exhibition of photographs and memorabilia commemorating the centenary of the actor's birth; through 7/12. 2 W. 77th St. (873-3400); Tues.–Sun. 11–5; $5, $3 seniors and children.

P.S. 1 Contemporary Art Center—"Alex Katz—Under the Stars: American Landscapes 1951–1995." The first retrospective of the artist's landscape works; through 6/21. . . . "Vertical Painting Show"; through 6/28. . . . "Meg Webster 'Pool' "; through 6/28. 22-25 Jackson Ave., at 46th Ave. (718-784-2084), Wed.–Sun. 12–6; $4 suggested donation, $2 students and seniors.

Pierpont Morgan Library—"a.k.a. Lewis Carroll." An exhibition of books and memorabilia marking the centenary of the death of the Reverend Charles Lutwidge Dodgson (1832–1898), focusing on his life as a teacher, mathematician, photographer, and author; 5/22–8/30. . . . "Settling New Scores: Music Manuscripts From the Paul Sacher Foundation." Music manuscripts, letters, and other documents from some 60 composers of this century; through 8/30. . . . "A Seal Upon Thine Heart: Glyptic Art of the Ancient Near East, ca. 2100–500 B.C." A selection of seals from the Library's collection and from the Yale Babylonian Collection, the Metropolitan Museum of Art, and several private collections; through 8/16. 29 E. 36th St. (685-0008), Tues.–Fri. 10:30–5, Sat. 10:30–6; Sun. 12–6; $6; $4 students and seniors.

Queens Museum of Art—"Robert Colescott: Recent Paintings." A survey of paintings from the past ten years that explore issues of racial identity, power, and gender, by the 72-year-old African-American artist; through 8/30. . . . "Dawoud Bey." New large-scale Polaroid portraits of students from three Queens high schools; through 8/30. New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Wed.–Fri. 10–5, Sat. and Sun. 12–5; $3, $1.50 students and seniors.

Abigail Adams Smith Museum & Gardens—"Sitting in Style: Fancy Chairs and Other Highlights From the Permanent Collection." Selections of nineteenth-century chairs and silver from the museum's collection; through 7/31. 421 E. 61st St. (838-6878), Tues.–Sun. 11–4 (Tues. evening to 9 in June and July); $3, $2 students and seniors.

Whitney Museum of American Art—"Richard Pousette-Dart: The Studio Within." A partial re-creation of the studio the artist worked in for more than 30 years, including 20 paintings from different periods of his career, a selection from his collection of notebooks, and poems and small artworks; through 9/13. . . . "Louise Nevelson: Structures Evolving." A selection of sculptures and works on paper from the museum's collection that highlights the artist's practice of recycling components of existing works to create new ones; through 9/13. . . . "Lee Mingwei's 'Way Stations.' " Two interactive installations, *The Dining Project* and *The Letter-writing Project*; through 7/19. 945 Madison Ave., at 75th St. (570-3676); Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8; $8, $7 students and seniors (free Thurs. 6–8).

Whitney Museum of American Art at Philip Morris—"Who What When Where: An Installation by Carrie Mae Weems"; through 7/10. 120 Park Ave., at 42nd St. (878-2550), Mon.–Sat. 11–6 (Thurs. till 7:30); free.

Auctions

Christie's—502 Park Ave. (546-1000). 5/21 at 10 and 2: "Important American Paintings, Drawings, and Sculpture." On view from 5/16.

Doyle—175 E. 87th St. (427-2730). 5/20 at 1: "European and American Paintings and Sculpture." On view from 5/16.

Sotheby's—1334 York Ave. at 72nd St. (606-7000). 5/20 at 10:15 and 2: "American Paintings." On view from 5/16. 5/21 at 10:15 and 2: "Old Master Paintings." On view from 5/17.

Swann Galleries—104 E. 25th St. (254-4710). 5/21 at 10:30: "Printed & Manuscript Americana." On view from 5/16.

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Alan Arkin and Elaine May...RSC...Savion Glover

Broadway

Now Playing

Art—I sympathize with this play by Yasmina Reza, which was the hit of Paris in 1995 and of London in 1996, and won awards in both cities. The plot is simple. Serge spends 200,000 francs on a five-by-four painting by the renowned Antrios that is all white except for some diagonal scratches. His friend Marc, who fancies Flemish painting, considers this Antrios shit, and Serge's purchase of it an insult to their friendship. He tries to enlist the third of our musketeers, Yvan, to side with him. Yvan, an overemotional and insecure young man, seems to go along with Marc's tirades. But confronted with Serge and the painting, he does what he does best: He wavers. Reza's cunning dialogue has been fluently Englished by Christopher Hampton; even so, it requires high-powered actors to animate it, and happily, it gets them. As Marc, Alan Alda puts to insidious use his ability to pester with polish. Victor Garber's dapper Serge harbors under the façade of a convivial man-about-town a defensive arrogance expressed with mounting bile. As Yvan, Alfred Molina is pure perfection. (Simon: 3/16/98.) $45–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 3/1/98. *Royale Theatre, 242 W. 45th St. (239-6200).*

Beauty and the Beast—A musical based on a movie based on a fairy tale. Setting box-office and, presumably, merchandising records even as we speak. Deborah Gibson plays the girl; Chuck Wagner plays the (hairy) boy. With Tony-award-winning costumes by Ann Hould-Ward; lyrics by Tim Rice and Howard Ashman; music by Alan Menken. $22.50–$70. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 4/18/94. *Palace Theatre, 1564 Broadway, at 47th St. (307-4100). 2 hrs. 30 mins.*

The Beauty Queen of Leenane—Martin McDonagh, the 28-year-old Anglo-Irish playwright with the precociously long résumé, made his American debut with this drama about an old woman's attempts to sabotage her daughter's love life. It was a huge hit at the Atlantic this spring; it now runs through 7/5 on Broadway. $20–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Walter Kerr Theatre, 219 W. 48th St. (239-6200).*

Bring In 'da Noise, Bring In 'da Funk—George C. Wolfe and Savion Glover's Tony-winning history of African-Americans as told through tap dancing, poetry, and song. $20–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Ambassador, 219 W. 49th St. (239-6200). 2 hrs.*

Cabaret—I question converting the Henry Miller Theatre into the Kit Kat Klub for this show, complete with poorer sight lines, buttock-bruising wooden chairs, and tables for overpriced and distracting drinks. Otherwise, the Roundabout is to be roundly applauded for re-creating Sam Mendes's 1993 London production, even if with some diminishment. Robert Brill resuscitates a very functional but also eye-catching set. Peggy Eisenhauer and Mike Baldassari's razzle-dazzle lighting caps the razzmatazz. Aided by Rob Marshall as co-director and choreographer, Mendes confirms his directorial reputation with the nightclub scenes. Joe Masteroff's refurbished book emphasizes the squalor of 1930 Berlin nightlife and the bisexuality of Clifford, the writer hero. The major performances are all at least a mite off, but the supporting cast delivers staunchly. Natasha Richardson is—at last!—an authentically British Sally Bowles, but she is stolid, blatant, lacking in girlish vulnerability. Shortcomings notwithstanding, this revival has enough to satisfy all but the most fastidious. (Simon: 3/30/98.) $50–$75. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2. Cabaret, bar, and banquette seating available. Opened 3/19/98. *Kit Kat Klub, 124 W. 43rd St. (719-1300).*

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $37.50–$70. Mon. and Tues. at 8, Wed. at 2 and 8, Fri. at 8, Sat. at 2 and 8, Sun. at 3. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (239-6200). 2 hrs. 30 mins.*

The Chairs—This tragic Ionesco farce concerns a nonagenarian couple, caretakers of an abandoned tower on an isolated island surrounded by stagnant water. They are ready to die, and have invited everyone conceivable to hear the Old Man's testament, which he, unskilled with words, has hired the Orator to deliver for him. The guests—all invisible presences—start coming. The Old Man chats them up while the Old Woman knocks herself out dragging in seating for them. The stage fills up with more and more empty chairs. The exact meaning of every detail is debatable, but the outline is clear enough. We live in terrifying isolation, companioned mostly by imaginary others. Geraldine McEwan's old woman may be a bit too singsongy, but Richard Briers's would-be debonair, self-satisfied yet insecure dotard could not be more appropriately laughable or pitiful. I disapprove of the gratuitous final transformation by the Orator; otherwise this production incises itself indelibly on those privileged to view it. (Simon: 4/20/98.) $35–$60. Mon.–Fri. at 8, Sat. at 2 and 8. Through 6/13. *Golden Theatre, 252 W. 45th St. (239-6200).*

Preview
Metal Soul

Savion Glover, the toe-tappin', soft-sole-shufflin' whiz kid who led the troupe in 'Bring In 'da Noise, Bring In 'da Funk,' sings with his feet in a rare engagement at the Variety Arts Theatre beginning May 19. 'Savion Glover/Downtown' runs for 23 performances only; for tickets ($25 and $45) and more information, call 239-6200.

Chicago—It was a gamble to transfer the Encores! production of *Chicago* to Broadway, but since *Chicago* is about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Especially when, as here, it pays off. Bebe Neuwirth does a scissors kick or two while maintaining her come-hither brand of snootiness; minimalism prevails. All is concise, calibrated, calculated, but nothing is stinted on. Every bosom, pelvis, and long leg is in business to keep the women in the audience identifying, the men panting. If Chicago in the twenties was like this, it was more fun than Periclean Athens. Also starring Karen Ziemba, Hinton Battle, and Ernie Sabella. (Simon: 12/2/96.) $20–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 11/14/96. *Shubert, 225 W. 44th St. (239-6200). 2 hrs. 30 mins.*

The Diary of Anne Frank—Natalie Portman, the electrifying teen cutie from *Beautiful Girls,* stars in this newly adapted version of the 1955 play. Also starring Linda Lavin, Harris Yulin, George Hearn, and Austin Pendleton. $40–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 12/4/97. *Music Box Theater, 239 W. 45th St. (239-6200).*

Forever Tango—Or at least for a couple of hours: This marathon of tango dancing, as interpreted by Luis Bravo, is a testament to the sultry versatility of the Argentine form, not to mention its power to seduce. $20–$75. Wed.–Fri. at 8, Sat. at 2, 6, and 9, Sun. at 3 and 7:30. *Marquis Theatre, 211 W. 45th St. (307-4100).*

Freak—John Leguizamo has proved, in various mediums and genres, that he is versatile, witty, inventive, and charming. He writes and delivers funny dialogue within his monologues, interrupts his acting to execute nimble dance steps both elegant and satirical, and creates characters with facial expressions, vocal mannerisms, and body language that blend into a riotous lingua franca. He brings these skills to his Broadway show, which purports to be semi-autobiographical and is surely, in Anatole France's great phrase, a story truer than truth. (Simon: 3/2/98.) $17.50–$55. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. Through 7/4. *Cort Theatre, 138 W. 48th St. (239-6200).*

Golden Child—After returning to his Chinese hamlet from a business trip, Eng Tieng-Bin, the protagonist of this new memory play, proudly presents his three wives with a new waffle iron, a cuckoo clock, and a phonograph. But his less tangible acquisitions—a new faith, a changed outlook on education, and an overpowering desire to unbind his daughter's feet—do not blend so seamlessly into his traditional home. Directed by James Lapine; written by David Henry Hwang, author of *M. Butterfly.* $30–$50. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened 4/2/98. *Longacre Theatre, 220 W. 48th St. (239-6200).*

Photograph by Hassan Kinley.

High Society—A hybrid of the 1956 movie musical of the same name and Philip Barry's *The Philadelphia Story.* Music and lyrics by Cole Porter (with an assist from Susan Birkenhead); book by Arthur Kopit. $25–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 4/23/98. *St. James Theatre, 246 W. 44th St. (239-6200).*

Honour—As the former chairwoman of the National Endowment for the Arts, Jane Alexander must have had her share of unpleasant media moments. But at no time, one suspects, did any journalist treat her as disrespectfully as the fictional one in this drama starring Robert Foxworth, Laura Linney, and the former Clinton appointee. Here, the bottom-feeding scribe shows up at Alexander's house to do a profile of her husband—and winds up having an affair with him instead. Written by Joanna Murray-Smith; directed by Gerald Gutierrez. $25–$50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 4/26/98. *Belasco Theatre, 111 W. 44 St. (239-6200).*

Jekyll & Hyde—Man turns into beastly man, all in the name of science. Book and lyrics by Leslie Bricusse, music by Frank Wildhorn. $45–$75. Tues.–Sat. at 8; Wed. and Sat. at 2, Sun. at 3. Opened 4/28/97. *Plymouth Theatre, 236 W. 45th St. (239-6200).*

The Judas Kiss—David Hare's new play about the relationship between Oscar Wilde and his lover, Lord Alfred Douglas. Liam Neeson plays the condemned baron of bon mots; Richard Eyre directs. $15–$55. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 2. *Broadhurst Theatre, 235 W. 44th St. (239-6200).*

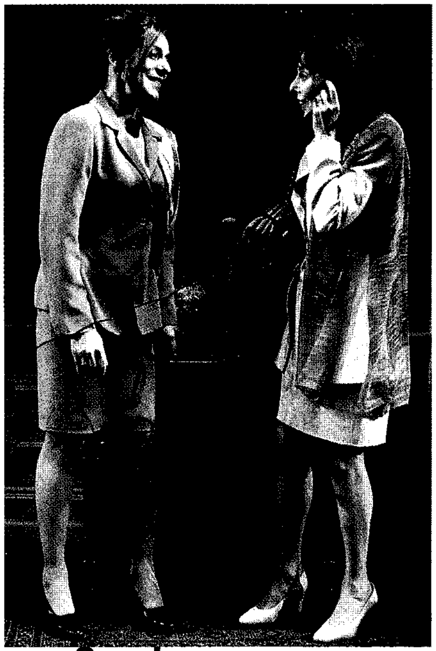
The Last Night of Ballyhoo—This romantic comedy, set in 1939 Atlanta on the eve of the premiere of *Gone With the Wind,* is Alfred Uhry's first effort since *Driving Miss Daisy.* The wait clearly paid off; he won the 1997 Tony award for Best Play. $55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 2/27/97. *Helen Hayes Theatre, 240 W. 44th St. (239-6200).*

Les Misérables—The implacable Inspector Javert hounding the innocent ex-convict Jean Valjean; the pathetic Fantine, wronged by the entire world, dying as she entrusts her daughter, Cosette, to the now-prosperous Mayor Valjean; the dastardly Thénardiers bringing up Cosette as a scullion while cosseting their own daughter, Eponine—what a story! Just synopsizing the plot brings tears to the iciest eyes. (Simon: 3/31/97.) $15–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (239-6200). 3 hrs. 15 mins.*

The Life—A contemporary street opera set in eighties Times Square. Lillias White and Chuck Cooper just picked up Tony awards for their performances. Music and lyrics by Cy Coleman and Ira Gasman; book by Coleman, Gasman, and David Newman. $40–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened 4/26/97. *Ethel Barrymore Theatre, 243 W. 47th St. (239-6200).*

The Lion King—This spectacle rightfully earns that most abused of epithets: *magical.* Kiddies will delightedly swallow it whole, unless they are tiny and flappable. But this is the one such show adults will feast on, too, mostly because of the wonders wrought by Julie Taymor, who designed and directed this cornucopia of dazzlements. First, the animals, large and small, re-created with unparalleled imagination, underpropped by costumes that artfully blend realism and fantasy: The prancing giraffes and leaping antelopes, the nodding elephant and barreling warthog, keep you marveling even during the story's stodgiest galumphing. Puppetry from East and West is put to superlative use, yet the actors, singers, and dancers are accorded enough humanity to ply their anthropomorphic skills. And Taymor has found ways to transmute the strictly cartoonish bravura of the big-screen Lion King onto a stage so that nothing is lost in translation. You will be harangued by second-rate show music and lyrics by Elton John and Tim Rice, but also by Lebo M's stirring African chants and ululations, to which your active ear should be cocked. (Simon: 12/1/97). $20–$75. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened 11/13/97. *New Amsterdam Theater, 214 W. 42nd St. (307-4100).*

Miss Saigon—This reworking of Puccini's *Madama Butterfly,* set in Vietnam during the fall of Saigon, is now one of Broadway's ten longest-running musicals. Music by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (239-6200). 2 hrs. 30 mins.*



Opening

Enter Laughing

Elaine May and Alan Arkin perform with their children (respectively, Jeannie Berlin and Anthony Arkin) in *Power Plays,* a trio of one-act comedies written by the elder, fabled generation. In the first piece, *The Way of All Fish* (pictured), mom plays a corporate shrew and daughter a disturbed secretary; in the second, *Virtual Reality,* father and son play two drones in a warehouse; in the third, *In and Out of the Light,* all four wind up in a dentist's office. Opens at the Promenade on May 21.

The Phantom of the Opera—Nine leads, ten years, $357 million, and almost 7 million theatergoers later, Andrew Lloyd Webber's blockbuster continues to pack them in. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Ragtime—A musical based on E. L. Doctorow's historical novel, with a book by Terrence McNally and music by the composer-lyricist team of Stephen Flaherty and Lynn Ahrens. The epic, neatly trimmed and tidied for the stage, braids the fates of three fictitious families—one black, one Jewish, one Wasp—and an assortment of historical characters. $31–$125. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 1/18/97. *Ford Center for the Performing Arts, 213 W. 42nd St. (307-4100).*

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary sick and hip types living in the East Village. $30–$67.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (307-4100). 2 hrs. 45 mins.*

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

The Scarlet Pimpernel—You've seen the billboard. Now come see the show. It's got romance, suspense, swashbuckling, and a whole bunch of eighteenth-century stuff; if it succeeds, Broadway could well be on its way to becoming a French Revolution theme park. Pop composer Frank Wildhorn (*Jekyll & Hyde*) did the score. Nan Knighton adapted Baroness Orczy's novel for the stage. Christine Andreas, Terrence Mann, and Douglas Sills star. $20–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 11/9/97. *Minskoff Theatre, 200 W. 45th St. (307-4100).*

1776—The book of this 1969 musical, the gifted Peter Stone's masterpiece, is surely one of the best ever. Thrillingly incorporating the potentially divisive issue of slavery, it succeeds in keeping us, despite our knowledge of the outcome, in a state of wonderfully paradoxical suspense. Splendid as was Peter Hunt's original production, this Scott Ellis revival very nearly matches it—its blocking and pacing nowhere to be faulted, and here and there a deliciously new detail. It will provide you not only with three hours of choice theatergoing but also with three very rich hours of life. Music and lyrics by Sherman Edwards. (Simon: 8/25/97.) $20–$75. Wed.–Sat. at 8; Wed. and Sat. at 2; Sun. at 1 and 6:30. *Gershwin Theatre, 222 W. 51st St. (307-4100).*

Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the songbook Jerry Leiber and Mike Stoller wrote to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. You don't like crazy music? (We keep forgettin'.) Don't feel that way; baby, that is rock and roll. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. $65–$75. *At the Virginia Theatre, 245 W. 52nd St. (239-6200)?* Uh-huh. *2 hrs. 10 mins.*

The Sound of Music—Returns to Broadway for the first time since its 1959 premiere. Hum along; bring the kids. Rebecca Luker, who played a memorable Magnolia in *Show Boat,* plays the nun turned governess, and Michael Siberry plays the widower captain. $50–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened 3/12/98. *Martin Beck Theatre, 302 W. 45th St. (239-6200).*

The Sunshine Boys—This Neil Simon play is a triumph of strategy. (1) It is full of one-liners: easily detachable and portable laughs. (2) The main characters, a retired vaudeville team, now hate each other, hence ever-popular insult comedy. (3) Willie Clark and Al Lewis are also Jewish, so we get audience-tickling Jewish jokes. (4) The background is show business, providing cherished showbiz humor. (5) A play about old croakers will capture Broadway's senescent regulars. (6) Big Apple–vs.–New Jersey jests draw in the trans-Hudsonians. (7) As ex-vaudevillians, Willie and Al generate nostalgia for a vanished world. Add the stage-screen-and-TV-enshrined duo of Jack Klugman (Willie) and Tony Randall (Al), and it's platinum-edged-securities time. This production at the National Actors Theatre revival is rattling good fun. John Tillinger has directed zestfully. Jack Klugman has won his gallant battle with throat cancer: The slight residual croak only adds to his spirited characterization. Tony Randall finally allows his age to show, and this, along with a dandyism nicely contrasting with Willie's slovenliness (a reminder of the pair's chemistry in *The Odd Couple*), is a dandy payoff. (Simon: 1/5/98.) $30–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 12/8/97. *Lyceum Theatre, 149 W. 45th St. (239-6200).*

Titanic—What it lacks in suspense it makes up for in Tony awards (five, in 1997, including Best Musical). Music and lyrics by Maury Yeston; book by Peter Stone. Directed by Richard Jones. $45–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 4/23/97. *Lunt-Fontanne Theatre, 205 W. 46th St. (307-4100).*

Photograph by Chris Bennion.

A View From the Bridge—One of the most distressing tales Arthur Miller ever told. Anthony LaPaglia stars as Eddie Carbone, the longshoreman who lusts after his niece; Allison Janney plays his long-suffering wife. Michael Mayer directs. $30–$60. Tues.–Sat. at 7:30, Wed. and Sat. at 2, Sun. at 3. *Neil Simon Theatre, 250 W. 52nd St. (307-4100).*

Wait Until Dark—Even if a girl weren't blind, she'd find it pretty unnerving to be trapped in a house with Quentin Tarantino. Unfortunately, the new production of Frederick Knott's 1966 thriller requires that Marisa Tomei be both (blind and trapped, that is) and that Tarantino, as a psychotic drug dealer, torture her. Robert Duvall and Lee Remick starred in the original Broadway version; Leonard Foglia *(Master Class)* directs the revival. $45–$60. Tues.–Sat. 8, Wed. and Sat. at 2, Sun. at 3. Opened 4/5/98. *Brooks Atkinson Theatre, 256 W. 47th St. (307-4100).*

Off Broadway

Previews and Openings

Labor Day—A. R. Gurney revisits John, the main character in *The Cocktail Hour,* in his new play about the obscenities of show business. Directed by Jack O'Brien. $47.50. Tues.–Fri. at 8, Sat. at 2:30 and 8, Sun. at 2:30 and 7. In previews for a 6/1 opening. *Manhattan Theatre Club, 131 W. 55th St. (581-1212).*

Manhattan Music: A Performance Festival—Manhattan Theatre Club presents a trio of cabaret acts, each with its own three-week engagement in venues about town. The first: *Pennies from Heaven* from Mary Cleere Haran. $35. Tues.–Fri. at 7:30, Sat. and Sun. at 3 and 7:30. Opens 5/19; runs through 6/7. *Manhattan Theatre Club, 131 W. 55th St. (581-1212).*

Nasty Little Secrets—A return engagement of Lanie Robertson's drama about Joe Orton, the latter-day Molière who died at the hands of his lover and mentor. $35. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. In previews for a 5/20 opening. *Primary Stages, 354 W. 45th St. (333-4052).*

Photograph by Jonathan Barkey.

Opening All About Joe

A mentor is surpassed by his pupil: The story is as old as brandy. And yet it still fascinates—particularly if, as in this case, the pupil is a bawdy playwright and the mentor is his lover. And particularly if, as in this case, the mentor murders his uppity pupil in a jealous rage. *Nasty Little Secrets,* Lanie Robertson's drama about the short life of Joe Orton, will be revived by Primary Stages on May 20.

A New Brain—Shortly after winning a pair of Tonys for *Falsettos,* William Finn was rushed to the hospital for emergency brain surgery and told that his songwriting ability might be forever compromised. This new musical, which he also created with James Lapine, is an autobiographical account of the anguished and introspective period Finn spent in a hospital bed, contemplating the possibility of a more limited future. $55. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7:30. In previews for a 6/18 opening. *Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. 239-6200.*

Once in a Lifetime—Atlantic Theater Company presents the Kaufman and Hart comedy about a trio of vaudevillians who storm-troop a Hollywood studio. $35–$40. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 7. In previews for a 5/31 opening. *Atlantic Theater Company, 336 W. 20th St. (239-6200).*

Power Plays—A series of three one-act comedies, starring and written by Alan Arkin and Elaine May. $47.50. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2:30. In previews for a 5/21 opening. *Promenade Theatre, 2162 Broadway, at 76th St. (239-6200).*

The Seagull—As rendered by Blue Light Theater Company and translated by Tom Stoppard. Directed by Austin Pendleton; starring Angie Phillips, Maria Tucci, Mark Blum, and Greg Naughton. $18–$37.50. Fri. at 4, Sat. at 3 and 8, Sun. at 7. In previews for a 5/27 opening. *Theatre Four, 424 W. 55th St. (239-6200).*

Now Playing

As Bees in Honey Drown—Socialite Alexa Vere de Vere—one part Hepburn, two parts eyeliner, three parts luxury addict—enlists a young author to write a screenplay about her life. Written by Douglas Carter Beane; alertly directed by Mark Brokaw (*How I Learned to Drive*). Starring Bo Foxworth and Kristine Nielsen. $47.50. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. Opened 7/24/97. *Lucille Lortel Theatre, 121 Christopher St. (239-6200).*

Aunt Chooch's Birthday—The old broad turns 75 and you're invited. More interactive theater from *Tony 'n' Tina* director Larry Pellegrini, with dinner, dancing, and lots of family squabbling. $65. Thurs.–Sat. at 8, Sat. at 2 and Sun. at 3. *Vegas Room, 221 W. 46th St. (239-6200).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Wildly inventive, and appropriate for just about everyone—kids, adults, foreigners, haters and lovers of performance art. $39–$49. Tues., Wed., Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (254-4370).*

Bob—A love letter from one avant-garde director, Anne Bogart, to another, Bob Wilson. Performed by Will Bond. $35. Tues.–Fri. at 8, Sat. at 5 and 9, Sun. at 3. *New York Theatre Workshop, 79 E. 4th St. (460-5475).*

The Broadway Kids Sing Broadway—A musical revue of songs made famous by Broadway kids. Expect tunes from *Annie, The Sound of Music, The Wizard of Oz, Oliver!,* and *Bye Bye Birdie.* $20. Sat. and Sun. at noon. Through 6/21. John Houseman Theatre, 450 W. 42nd St. (354-2220).

The Dying Gaul—A new play about sexuality, loss, the Internet, and, because it's by Craig Lucas, the fantasy of living beyond the grave. Directed by Mark Brokaw. $35. Tues.–Sat. at 8, Sun. at 3 and 7:30. *Vineyard Theatre, 108 E. 15th St. (353-3874).*

Eddie Izzard: Dress to Kill—Britain's hottest, cross-dressingest comic offers his views on dinosaurs, the space program, and being raised by wolves. $35–$40. Tues.–Sat. at 8:30. Through 6/6. *Westbeth Theatre Center, 151 Bank St. (307-7171).*

The Empty Beach—The Puerto Rican Traveling Theatre presents Jamie Salom's play about an older woman, her young lover, and a young lady whom they have both rescued. $20. English performances on Wed., Thurs., and Fri. at 8; Spanish performances on Sat. at 2 and 8 and Sun. at 2 and 6:30. *Puerto Rican Traveling Theatre, 304 W. 47th St. (239-6200).*

Fantasticks—The musical perennial that, happily, refuses to go away. $35. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Playhouse, 181 Sullivan St. (674-3838).*

The Fastest Clock in the Universe—This scabrous comedy by Philip Ridley, the capstone production of the New Group's fourth season, concerns Cougar, a 30-year-old with a pathological fear of growing old. Every year, he throws a 19th-birthday party for himself and invites someone younger and more beautiful to seduce—until this year, when all his plans go awry. $15. Mon.–Fri. at 8, Sat. at 4 and 8. *Intar Theatre, 420 W. 42nd St. (279-4200).*

Forbidden Broadway Strikes Back!—Some titles say it all, and Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way couldn't arrive in town at a more—well, let's be kind and say propitious time. $40–$45. Mon., Wed.–Fri. at 8:15, Sat. at 2:30 and 8:15, Sun. at 3:30 and 7:30; food and drink available/optional. *Stardust Theatre, Broadway at 51st St. (239-6200).*

Grandma Sylvia's Funeral—An audience-participation comedy akin to *Tony 'n' Tina's Wedding,* written by Glenn Wein and Amy Lord Blumsack. When Grandma Sylvia dies, a power struggle ensues among family members. $37.50–$57.50, which includes a mitzvah meal. Opened: 10/9/94. Wed. at 2 and 7:30, Fri. at 8, Sat. at 5 and 9, Sun. at 1 and 5. *Soho Playhouse, 15 Vandam St. (691-1555).*

Gross Indecency: The Three Trials of Oscar Wilde—From letters, biographies, and court transcripts, writer-director Moisés Kaufman has put together an absorbing show about Oscar Wilde's 1895 trial for "gross indecency with male persons." $20–$47.50. Tues.–Fri. at 8, Sat. at 2 and 8, and Sun. at 3 and 7. Opened 6/5/97. *Minetta Lane Theatre, 18 Minetta Lane (307-4100).*

Hedwig and the Angry Inch—John Cameron Mitchell—actor, director, and founding member of the Drama Dept.—wrote and stars in this rock concert–cum–musical, in which a German war bride finds herself in a Kansas trailer park and achieves self-actualization, not to mention tabloid fame, through songwriting. Featuring Stephen Trask and his downtown band, Cheater. $40. Mon. and Wed.–Fri. at 8, Sat. at 7 and 10, Sun. at 7. Opened 2/14/98. *Jane Street Theatre at the Hotel Riverview Ballroom, 113 Jane St. (239-6200).*

Howard Crabtree's When Pigs Fly—An irrepressible, technicolor celebration of puns, fabric, and gay life. Its costumer and musical "conceiver," Howard Crabtree, died in June of 1996, just days after completing the revue. $45. Mon. and Wed.–Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 5. *Douglas Fairbanks Theater, 432 W. 42nd St. (239-6200).*

I Love You, You're Perfect, Now Change—They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love—has bravely decided to buck the trend. $47.50–$50. Mon. and Tues at 8, Wed. at 2:30, Fri at 8, Sat. at 2:30 and 8, Sun. at 3 and 7:30. *Westside Theatre, 407 W. 43rd St. (239-6200).*

Jails, Hospitals, & Hip-Hop—Danny Hoch, the *bandittel* from Queens, plays twelve urban misfits, then spews buckets of vitriol at Jerry Seinfeld. $10–$25. Wed. and Thurs. at 8:30, Fri. and Sat. at 8:30 and 11. Through 6/27. *P.S. 122, 150 First Ave., at 9th St. (477-5288).*

Jodie's Body—A one-woman play about art, the body, and the fall of apartheid. Written and performed by the Uganda-raised actress Aviva Jane Carlin. $18. Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7, Mon. at 8. Opened 5/4/98. *Gene Frankel Theatre, 24 Bond St. (279-4200).*

Joseph Gabriel Magic—Magician Joseph Gabriel mixes sleights of hand with large-scale illusions. $25–$45. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. *Lamb's Theatre, 130 W. 44th St. (239-6200).*

Late Nite Catechism—Maripat Donovan as a parochial-school-teaching nun backed by a magisterium of unassailable moral authority and some mean wrist action with a ruler. $35. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 2 and 5. *St. Luke's Church Annex, 308 W. 46th St. (239-6200).*

Mindgames—Marc Salem, a mentalist and former director of research for *Sesame Street,* does a slew of fancy math tricks, stops his own pulse, and predicts the contents of people's wallets. It's pretty entertaining stuff, and not only for kids, but the show's biggest mind game may be its marketing: Salem, perhaps more than anything else, is a magician, and one assumes that fewer people would attend if he were advertised as such. With that said, go anyway: It's a wild ride. $40. Wed.–Fri. at 8, Sat. at 2, 7, and 10, Sun. at 3 and 7. Opened 11/17/97. *Westside Theatre, 407 W. 43rd St. (239-6200).*

Mr. Peter's Connections—Peter Falk returns to the New York stage for the first time in 27 years to do this original Arthur Miller play, which the playwright completed this season as Signature Theatre's artist-in-residence. Garry Hynes, the force behind *The Beauty Queen of Leenane,* directs. $45. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. Through 6/21. *Signature Theatre Company, 555 W. 42nd St. (244-PLAY).*

Murdered by the Mob—When this family gets together, it's murder. *Heh heh heh.* One of two interactive mob comedies now running Off Broadway; a four-course meal is included, plus take-home gifts and fake Academy Awards to the audience's best actors. $55. Fri. at 7:30 and Sat. at 7. *Steak Brokers Club, 393 Eighth Ave., bet. 29th and 30th Sts. (1-800-MURDERINC).*

Never the Sinner—The sensational story of Leopold and Loeb—two wealthy, well-educated teenagers who in 1924 murdered a young boy on a whim—moves from the American Jewish Theatre, where it played to great acclaim earlier this season, to a home farther uptown. $25–$45. Mon. and Wed.–Fri. at 8, Sat. at 2:30 and 8, Sun. at 3. *John Houseman Theatre, 450 W. 42nd St. (239-6200).*

Peep Show—The latest installment in the Ronnie Larsen chronicles of New York sleaze. $30–$40. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. Opened 3/31/98. *Actors' Playhouse, 100 Seventh Ave. South, at Sheridan Sq. (239-6200).*

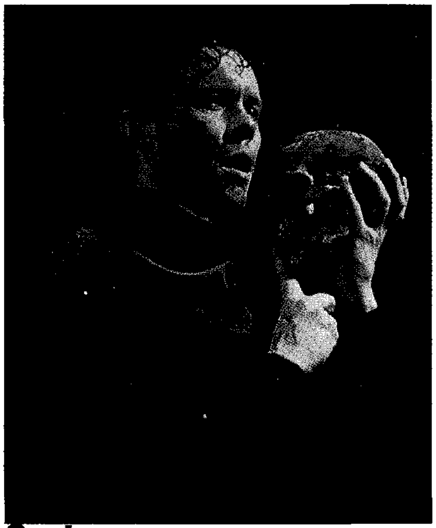
Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $35. Mon. and Thurs.–Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (695-3401).*

Quidam—Cirque Du Soleil's ninth spectacular—which should, like its previous eight, chill, tickle, and trompe many an oeil. $15.75–$59.50. Tues.–Thurs. at 8, Fri. at 6 and 9:30, Sat. at 4:30 and 8:30, Sun. at 1 and 5. *Big Top at Battery Park City. (1-800-678-5440).*

R & J—A four-man, prop-free version of *Romeo and Juliet* that will likely stand out among the tragedy's many newfangled interpretations. $40. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7. *John Houseman Studio Theatre, 450 W. 42nd St. (239-6200).*

Revenge in the Mob—The inevitable offspring of interactive comedies *Grandma Sylvia's Funeral* and *Tony 'n' Tina's Wedding.* A four-course meal is included, so we'll assume the carnage isn't graphic. $60. Fri. and Sat. at 8. *Arno Ristorante, 141 W. 38th St. (1-888-MOB-BOYS).*

Secrets Every Smart Traveler Should Know—There is a decent amount of merriment to be had from this revue. Inspired—or incited—by a homonymous travel guide, this show by a number of hands pokes fun at every aspect of travel, from the hopeless phone calls for airline reservations to the joys of sandy Uzbekistan, from *Private Lives* with its ex-spouses honeymooning with new partners on adjoining Riviera terraces to Montezuma's revenge on unsuspecting gringo bowels. From lost baggage to lost illusions, from Hertz to other hurts and frustrations, nothing is overlooked, though some things are a mite undercooked. Even the Ca*th*tilian li*th*p ge*th* a tuneful *th*ong tribute. (Simon: 12/15/97.) $42.50–$47.50; optional dinner one hour before curtain. Mon., Wed., Thurs., and Fri. at 8, Sat. and Sun. at 3 and 7:30. Opened 10/30/97. *Triad Theatre, 158 W. 72nd St. (799-4599).*



Photograph by Clive Barda.

Onstage
RSC in NYC at BAM

Every theater in Manhattan seems to be making London imports the center of its spring season—so why should the Brooklyn Academy of Music be any different? On May 21, BAM *becomes the temporary home of Royal Shakespeare Company, which promises to gallop through five classics in under three weeks. First out of the gate: a trimmed and family-focused 'Hamlet,' starring Alex Jennings ('Wings of the Dove') and directed by Matthew Warchus ('Art'). Then: 'Krapp's Last Tape,' 'Henry VIII,' 'Everyman,' and 'Cymbeline.' For tickets and more information, call 718-636-4100.*

Stomp—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. Featuring buckets, brooms, trash-can lids, and, yes, the kitchen sink. More engaging than you might expect. $24.50–$49.50. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (477-2477).*

That's Life!—A musical revue about Jewish family life. $25. Wed. at 2, Sat. at 2 and 8, Sun. at 2. *Theatre East, 211 E. 60th St. (838-9090).*

Tony 'n' Tina's Wedding—A wedding at *St. John's Church, 81 Christopher St.*, then a reception at *Vinnie's, 147 Waverly Pl.*, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. $65–$75. Tues.–Sun. at 7, Sat. and Sun. at 2. Opened: 2/6/88. *(239-6200).*

Uncle Philip's Coat—A one-man show about an actor haunted by memories of his uncle, a survivor of the pogroms. Written by Matty Selman; performed by Larry Block. $30. Tues.–Sat. at 8, Sun. at 2. *American Jewish Theater, 307 W. 26th St. (633-9797).*

Visiting Mr. Green—Eli Wallach, who made his Broadway debut more than a half-century ago, stars in this new comedy about a relationship between a young man and an older Jewish widower. $35–$45. Written by Jeff Baron; directed by Lonny Price. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. *Union Square Theatre, 100 E. 17th St. (505-0700).*

The Wizard of Oz—A revival of last year's revival. As the Wicked Witch of the West, Eartha Kitt finds herself in a role that (a) suits her vampy, campy talents and (b) plays to a more appreciative audience than reluctant taxicab passengers. Have a purrrrrrrfect evening. Rrrrreeow! $19–$59. Call for showtimes. *Theater at Madison Square Garden, Seventh Ave. and 32nd St. (307-4111).*

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Lower New York

Alison on Dominick—An impeccably turned-out room with blue banquettes and tender lighting. Perfectionist owner Alison Becker Hurt makes sure that all is well. *38 Dominick St., nr. Hudson St. (727-1188). (E) AE, CB, DC, MC, V.*

Bo Ky—This very basic Chinatown spot has been dishing up delicious noodle soups to the neighborhood since before the Mees and Tang Tangs sprouted uptown. Expect to share a table. *80 Bayard St. (406-2292). (I) ($).*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (966-6960). (E) AE, DC, DS, MC, V.*

Diva—Another hip spot at the nexus of a hip neighborhood, with Italian specialties like homemade gnocchi and lobster-stuffed black ravioli. Iron candelabras and scarlet walls set the perfect sexy downtown mood. *341 W. Broadway, nr. Broome St. (941-9024). (M) AE, MC, V.*

Kelley and Ping—The type of funky, lofty noodle house that could only exist—and thrive—in SoHo. *127 Greene St., nr. Prince St. (228-1212). (I–M) AE, MC, V.*

Layla—A Middle Eastern feast, complete with gyrating belly dancer, brought to you by Drew Nieporent and his TriBeCa production team. Menu highlights include crabmeat phyllo, cinnamon-braised lamb shank with okra, and toasted couscous and almond ice milk. *211 W. Broadway, at Franklin St. (431-0700). (M) AE, DC, MC, V.*

Montrachet—Owner Drew Nieporent now has five places in New York, including Nobu, Layla, Zeppole at the TriBakery, and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. *239 W. Broadway, nr. White St. (219-2777). (E) AE only.*

Morton's of Chicago—The second New York location of the national steakhouse chain. Portions are huge, quality is consistent, and, in case you haven't noticed, beef is back. *90 West St. (732-5665). (E) AE, DC, MC, V.*

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has arrived in TriBeCa. And New Yorkers haven't tasted Japanese cooking like this—unless, of course, they've visited Matsuhisa's restaurant in L.A. *105 Hudson St. (219-0500). (E) AE, MC, V.*

The Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. *145 W. Broadway, nr. Thomas St. (233-0507). (M) AE, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *109 Spring St. (274-8883). Also, 240 Columbus Ave., at 71st St. (769-3988). (M–E) AE, MC, V.*

Pierino—An Italian dining room full of businesspeople and city politicians for lunch and dinner for the bankers on their way uptown offering meta-traditional dishes like lobster and steak. Yes, that was Peter Vallone. *107 Reade St. (513-0610). (M) AE, DC, DS, MC, V.*

Provence—Lots of people have got engaged in the charming garden at this authentic country French restaurant; even more have sampled the bourride, bouillabaisse, and bass flambé. If you can't actually make it to the Côte d'Azur, this is the next best thing. *38 MacDougal St. (475-7500). (M–E) AE.*

Raoul's—The dull roar in this cavelike bistro—aging gracefully amid the high-strung Thoroughbreds of SoHo's restaurant racetrack—is a heartwarming sound. *180 Prince St., nr. Thompson St. (966-3518). (M) AE, MC, V.*

Salaam Bombay—A far cry from the curry canteens of 6th Street, this Indian restaurant is a good alternative to TriBeCa's medley of French and Italian standbys. Marble floors and a canopy above each table decorate the dining room. Regional specialties from all corners of the country include dahi batata poori from Bombay, khaman dhokla from Gujarat, and lamb pasanda from Kashmir. *317 Greenwich St. (226-9400). (M) AE, DC, DS, MC, V.*

Taliesin—This power dining room inside the Millenium Hilton attracts its fair share of bankers and brokers with creative New American cuisine. Sample the chef's Italian-influenced fare by ordering an appetizer degustation menu or the three-course Tuscan Tastings prix fixe for $45.00. Open for breakfast, lunch, and dinner. *55 Church St. (312-2000). (E) AE, CB, DC, DS, MC, V.*

Tennessee Mountain—This 1807 landmark farmhouse serves up huge portions of smoked chicken and grilled ribs, plus regional appetizers and desserts. Bring those breath mints and Handi-Wipes for a $17.95 all-you-can-eat on Monday night. *143 Spring St. (431-3993). (I) AE, MC, TM, V.*

Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. *375 Greenwich St., at Franklin St. (941-3900). (E) AE, DC, MC, V.*

Windows on the World—Chef Michael Lomonaco, formerly of the '21' Club, has landed at this landmark restaurant known for what may be the most spectacular view of Manhattan Island. His new menu focuses on sophisticated renditions of American food, including skillet-roasted bluepoint oysters with sweet shallot-caviar cream; open raviolo of forest mushrooms, pumpkin, and sage; and Maine lobster with truffles, root vegetables, and buttermilk biscuits. Be sure to take advantage of the restaurant's superlative wine cellar. *1 World Trade Center, 107th floor (524-7000). (E) AE, DC, DS, MC, V.*

South Street Seaport

Harbor Lights—Comfort food in elegant French-ish environs with a breathtaking view of three

ASK GAEL

I'm a dealer wooing an artist in Chelsea.

One of you wants lunch. The other just got up and desperately needs breakfast. Hit Le Solex, where *le petit déjeuner*—omelettes, eggs sunny-side up, pain perdu—runs till a civilized 4 P.M. I'm not sure why there's a doorman, but I suspect the rack of magazines will tempt malingering. Through a wall of glass on the long-jinxed corner of 23rd and Tenth, passersby might spot Mark Kostabi lunching solo or Aspen dealer Harley Baldwin tête-à-tête with painter Suzanne McClelland. Most everything I'm tasting looks gorgeous but needs a jolt of seasoning. Alas, the croque monsieur is unforgivably wimpy. But fair enough onion soup, garlicky snails, a first-rate hamburger, excellent fries, savory veal daube, and deftly cooked skate on mashed potatoes suggest there's hope for the kitchen. Entrées $15 to $19.50. (470 West 23rd Street; 627-1331.)

Photograph by Robert Wright.

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place. Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

bridges. *Pier 17, third floor (227-2800). (E) AE, CB, DC, DS, MC, TM, V.*

North Star Pub—Stocked like a London pub, frequented by Wall Streeters and homesick tourists. Fish and chips and bangers and mash just about as close as you'll get to the real thing. *93 South St. (509-6757). (I) AE, DC, MC, V.*

Below 14th Street, East

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (620-4020). (M) AE, CB, DC, DS, MC, V.*

Haveli—Haveli distinguishes itself from the Sixth Street strip, for its food as much as its upscale decor. Possibly the only East Village restaurant with an *intentionally* shattered windowpane. *100 Second Ave., nr. 6th St. (982-0533). (I–M) AE, CB, DC, MC, V.*

Miracle Grill—One of the earliest pioneers on the East Village dining scene, this comfortable Mexican cantina is especially welcoming in warm weather, when the garden is a serene urban oasis. The grilled-vegetable plate surpasses most. *112 First Ave., nr. 7th St. (254-2353). (I–M) AE, MC, V.*

Osso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. *88 University Pl., nr. 11th St. (645-4525). (M) AE, DC, DS, MC, V.*

Three of Cups—Proving that the East Village has room enough for another wood-burning oven pizza parlor besides Two Boots. The "mickey," a charred spud dripping with butter, shouldn't be missed. *83 First Ave., at 5th St. (388-0059). (I) AE, MC, TM, V.*

Below 14th Street, West

Andalousia—This relatively undiscovered Village Moroccan rightly prides itself on its roster of tagines and couscous specials. B'stilla is a standout. *28 Cornelia St. (929-3693). (I) MC, V.*

Bar Cichetti—Modeled after a typical bar in Venice, where patrons gather for a glass of wine—choose here among 50—and small snacks called *cichetti* (think Italian tapas). Sample among appetizer-size portions of rice balls, fried meatballs, frittatas, and crostini, or, should these snacks merely whet the appetite, have a full meal of pasta, chicken, fish or beef. Perfect for pre- or post-Film Forum noshing. *220 W. Houston St. (229-0314). (M) AE, MC, V.*

Bar Pitti—This Tuscan trattoria, with tables spilling out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good a spot to sip an espresso and watch the Village foot traffic. Great fettunta. *268 Sixth Ave., nr. Bleecker St. (982-3300). (I–M) ($).*

Blue Note Jazz Club and Restaurant—Should you develop an appetite while listening to some of the world's best jazz acts, this famous Village club offers a full menu, with such Continental fare as shrimp with scallops and salmon with champagne sauce. Open for brunch, too. *131 W. 3rd St. (475-8592). (M–E) AE, DC, MC, V.*

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The New York Times
review of Peacock Alley
and our exciting
new chef
Laurent Gras,
here's a quick
summary:

★ ★ ★

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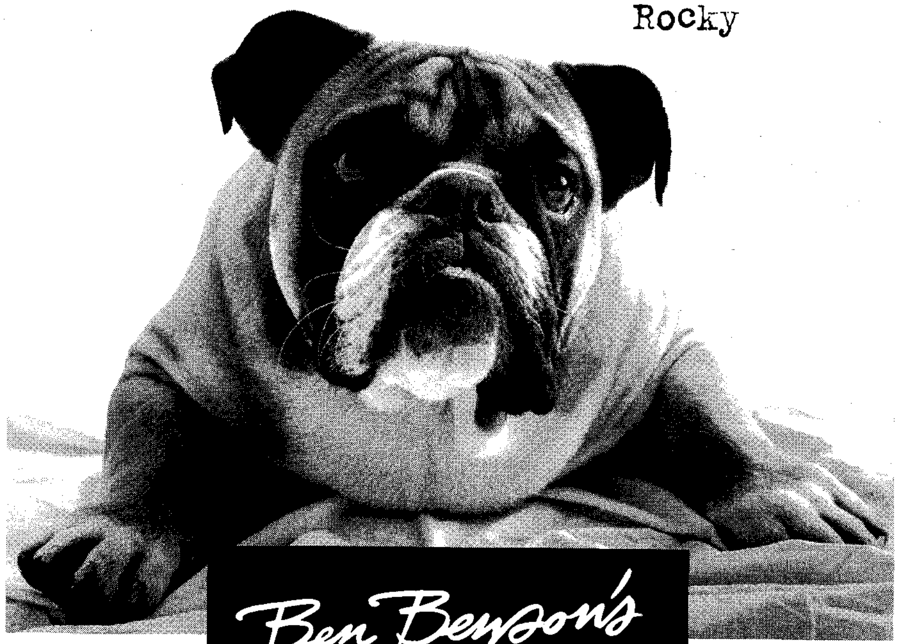

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Da Silvano—Trattoria with tables out front converts this thoroughfare into a people promenade. Great food and views of the local color. Yes, that was Anna Wintour. *260 Sixth Ave., nr. Bleecker St. (982-2343). (M) AE, MC, V.*

53 Grove Street Cafe—This American bistro on a charming Village side street has the requisite exposed brick walls and outdoor patio (in warm weather). There's a raw bar from which one—actually, two—could order the plateau fruits de mer, which comes with vodka or champagne. Or try the sesame-crusted tuna with lemongrass marinade, the filet mignon in bourbon sauce, or the salmon en papillote with oranges. *53 Grove St. (924-8299). (M) AE, MC, V.*

Greenwich Cafe—This Village café, with its plush antique wing chairs and rococo mirrors, has a loungy feel and is open around the clock with a menu that crosses every border. Representative items include crab cakes with lobster sauce and fennel tempura, grilled salmon with jasmine rice, and a veggie burger with minted couscous. No cover for the jazz brunch. *75 Greenwich Ave. (255-5489). (I–M) AE, DC, DS, MC, V.*

Le Zoo—The newest West Village scene, with lots of Left Bank ambience. The menu sticks to standards like poulet grand mère, saumon en croute, and cassolette. *314 W. 11th St. (620-0393). (M) AE, MC, V.*

One if by Land, Two if by Sea—Elegant Village restaurant situated within an eighteenth-century carriage house previously owned by Aaron Burr. Four fireplaces and nightly piano music enhance a fine menu of American specialties like beef Wellington. *17 Barrow St. (228-0822). (E) AE, CB, DC, MC, V.*

Salam Cafe and Restaurant—This casual Arabic restaurant ensconced in a Village brownstone offers a broad variety of Middle Eastern food, including kebabs, couscous, and lamb with yogurt-and-sesame sauce, plus lots of vegetarian options. Try the Lebanese wine. *104 W. 13th St. (741-0277). (I–M) AE, MC, TM, V.*

Tio Pepe—A reliably festive spot for classic Mexican and Spanish fare, from tapas to paella Valenciana, with an enclosed sidewalk café and skylit garden room. *168 W. 4th St. (242-9338). (I–M) AE, DC, MC, V.*

14th–42nd Streets, East Side

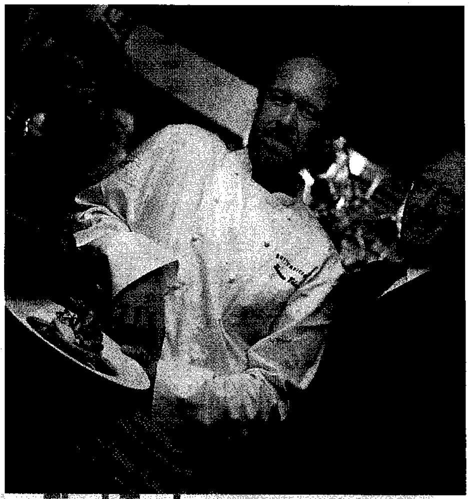
Alva—Bare lightbulbs evoke Thomas Edison, the namesake of this sleek spot invented by Charles Palmer and designer Fernando Saralegui, but the food is all very twentieth-century: crispy shrimp cocktail, cod-and-salmon cakes, veal stew, an exciting cheese course. *36 E. 22nd St. (228-4399). (E) AE, DC, MC, V.*

An American Place—This venerable midtown spot is to New York as Chez Panisse is to Berkeley. With his eclectic American menu, Larry Forgione made the national cuisine interesting again. *2 Park Ave., at 32nd St. (684-2122). (E) AE, DC, MC, V.*

Back Porch—Ideal spot for Murray Hill residents to meet for drinks alfresco and southwestern-flavored fare. Sit outdoors as long as the weather holds. *488 Third Ave., at 33rd St. (685-3828). (I) AE, DC, DS, MC, V.*

Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like oven-roasted mushrooms with goat cheese and chili oil as well as paella with curried shellfish and chicken. We *love* the white-peach sangría. *23 E. 22nd St. (228-2200). (E) AE, DC, DS, MC, V.*

Brew's—As casual and comfortable as a burger joint gets. This two-story landmark always pleases. Great beer selection, and the always hospitable longtime owners, the Brew family, make this an oasis in the desert above 14th Street. A new attraction is a weekend brunch accompanied by live Irish music, and fifteen versions of that most archetypical brunch drink, the Bloody Mary. *156 E. 34th St. (889-3369). (I) AE, MC, TM, V.*



First Taste
Tom's Diner

Tom Valenti, who has had as much to do as anyone with establishing homegrown New York fine dining—first at Alison on Dominick, then at Cascabel—is back where he belongs, behind a restaurant stove. Valenti had taken a brief hiatus in the consulting business, but fellow fly-fishing fanatic Ken Aretsky lured him back into the kitchen at Butterfield 81, the newly refurbished boîte that upgrades *Cheers* comfiness with a dash of East Side sophistication. Valenti has always had a distinct personal style, which, for want of a better term, I think of as Zen-Paesano. He picks a powerful ingredient, often something that reflects his Italian background, then adds delicate flourishes that highlight the central flavor. In his new menu, still in progress at the time of this tasting, agnolotti with a springy purée of sweet peas were set afloat in a clear and uncomplicated Parmesan broth. If you were wondering whether light pork is an oxymoron, it's not: The pork confit, dusted with Parmesan and mustard and served atop steamed new potatoes, tastes like a Cuban sandwich but doesn't sit in your stomach like one. Roasted sea bass with red-lentil mash, veal jus, bacon, and baby kale showcases saltiness and crunchiness in a number of guises. And for those who know Valenti as the man who put lamb shank on the modern menu, his trademark white beans have been excused in favor of a roast-tomato-and-mushroom ragout and a lusty head of roasted garlic. Valenti skipped this year's Hendricksen Hatch in order to unveil his menu last week. (170 East 81st Street; 288-2700.)

PETER KAMINSKY

Campagna—The *Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . . ? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan.

Photograph by Safia Fatimi.

Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (460-0900). (E) AE, CB, DC, MC, V.*

El Parador Cafe—Very possibly the oldest Mexican restaurant in New York City, this comfortable, dependable establishment is known for its enormous selection of premium tequilas and traditional dishes like mole poblano, carnitas, and duck with cuipotle glaze. *325 E. 34th St. (679-6812). (M) MC, V.*

Gramercy Tavern—As a second act to Danny Meyer's much-loved Union Square Cafe, this Flatiron American standout doesn't disappoint. The main dining room manages to be both impressive and cozy, the service superlative, and Tom Colicchio's food inspired. For lesser appetites and lower budgets, the bar menu in the Tavern Room is equally delicious. Orchestrate your own cheese course and sample the varied selection of wines by the glass. *42 E. 20th St. (477-0777). (E) AE, DC, MC, V.*

Heartland Brewery—A rollicking brewpub with a lively outdoor café and a menu as American as its Thomas Hart Benton–ish murals. Accompany your choice of microbrew with comfort food like meat loaf with buttermilk smashed potatoes, stout-glazed chicken with apricots and juniper berries, and—for adventurers—buffalo burgers. The beer-weary can sample from the city's largest selection of tequilas and single-malt scotches. *35 Union Square W. (645-3400). (I) AE, DC, MC, TM, V.*

i Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. *122 E. 27th St. (481-7372). (M) AE, DC, MC, V.*

Les Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak-frites, celeri rémoulade, crème caramel—that sort of thing. *411 Park Ave. So., bet. 28th and 29th Sts. (679-4111). (M) AE, CB, DC, MC, V.*

Mad 28—This stylishly streamlined trattoria serves homemade pasta, risotti, and thin-crust pizzas that emerge from a wood-burning oven built into a spectacular flagstone wall. The soaring space's other focal point is the large-screen TV, which is regularly tuned to European soccer broadcasts. *72 Madison Ave., nr. 28th St. (689-2828). (M) AE, MC, V.*

Medusa—A lot of thought went into the décor at this new restaurant: The floors and bar are red travertine marble, and decorative ironwork details the sconces and door frames. The au courant Mediterranean menu includes such specialties as poppy-seed-encrusted tuna with lime sauce and rack of lamb with Chianti and grilled golden apples. *239 Park Avenue South, nr. 19th St. (477-1500). (M) AE, MC, V.*

Mendy's—This kosher midtown deli proudly claims to be New York's only Jewish sports bar and serves hearty American fare like soups, salads, steaks, and chops. *61 E. 34th St. (576-1010). Also, 208 W. 70th St. (877-6787). (I–M) AE, DC, DS, MC, TM, V.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, plundering the ingredients of the American Southwest for such mouthwatering creations as roasted-garlic shrimp tamales and ancho-honey-glazed salmon. Loud, stylish, and loads of fun, especially for those partaking of the house drink, a cactus-pear margarita. *102 Fifth Ave., nr. 16th St. (807-7400). (E) AE, DC, DS, MC, V.*

Novitá—A beautiful new Flatiron restaurant with upscale, nouvelle Italian. Try, especially, the handmade pastas, which seem to have only beneficial effects on all the fashion types and Elite models who've made this room their home away from home. *102 E. 22nd St. (677-2222). (M) AE, DC, MC, V.*

Oyster Bar—When a fire temporarily shuttered this Manhattan landmark, its long-faithful clientele were bereft, unsure of what to do with themselves at lunchtime. The doors have reopened, the vaulted ceilings have been (for the most part) repaired, and the regulars are taking their places at the counter. Famous for its 25 varieties of oysters, extensive wine selection, and comprehensive seafood preparations, the restaurant is a magnet for commuters and tourists alike. *Grand Central Terminal, 42nd St. and Vanderbilt Ave. (490-6650). (M) AE, CB, DS, MC, V.*

Park Bistro—Provençal offerings prepared and served with notable agility in an intimate—sometimes crowded—setting. *414 Park Ave. at 28th St. (689-1360). (M) AE, CB, DC, MC, V.*

Piccolino—A country-style Italian restaurant offering homemade pastas and thin-crust pizzas in a peach stucco duplex. (The building is a century old.) Worth trying are the risotto pescatore, shrimp-pesto pizza, and veal quattroformaggio. *8 E. 36th St. (683-6444). (M) AE, DC, MC, V.*

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (243-4020). (M) AE, DC, MC, V.*

The Water Club—This romantic spot overlooking the East River is a favorite for formal affairs, but even your average demanding New York diner would be happy with the American menu and the airy, yacht club–like setting. As to be expected in this nautical environment, there's a heavy emphasis on seafood like lobster and soft-shell crabs, and a massive spread for Sunday brunch. Jackets suggested in the main dining room. *F.D.R. Drive via 23rd St. (683-3333). (E) AE, CB, DC, MC, V.*

14th–42nd Streets, West Side

Bright Food Shop—A Chelsea luncheonette with an innovative, healthy Mexican menu with Asian influences. Excellent desserts and a great selection of Mexican fruit sodas. *216 Eighth Ave., at 21st St. (243-4433). (I–M) ($).*

Bryant Park Grill—This long-awaited restaurant on the edge of the city's prettiest pocket park has been mobbed from day one. Go at an off-hour for Caesar salad, New York steak, soft-shell crabs, and scallion pancakes. *40th St., between Fifth and Sixth Aves. (840-6500). (M–E) AE, DC, MC, V.*

Chelsea Bistro & Bar—This friendly bistro became a neighborhood hangout virtually the day it opened. Try the delicious hangar steak and lamb shank, and experiment among the 200-odd wines on the well-chosen list. *358 W. 23rd St. (727-2026). (M) AE, MC, V.*

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (989-0303). (E) AE only.*

Simply Pasta—Perfectly situated for pretheater, this moderately priced Northern Italian restaurant offers such dependable, fresh fare as Caesar salad, osso buco, and tirami su. *120 W. 41st St. (391-0805). (I) AE, DC, MC, V.*

World Yacht—Take an out-of-town visitor to see the sights—all of them—over dinner. The luxury yacht boards at six, and sails from seven until ten. *Pier 81, W. 41st St. and the Hudson River (630-8100). (E) AE, MC, V.*

43rd–56th Streets, East Side

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., at 45th St. (818-1222). (M) AE, DC, MC, V.*

Cucina & Co.—This market-style takeout shop and café is ideally situated in the lobby of the MetLife Building to catch the crush of commuters passing through Grand Central. Breakfast pastries, specialty sandwiches, baked pastas, steak-frites, and "Dinners for Two" keep the worker bees fueled throughout the day. *200 Park Ave., at 45th St. (682-2700). (I) AE, DC, MC, V.*

Divine Bar—This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can unwind. The eclectic menu includes smoked-duck-breast bruschetta and chocolate fondue with fruit. *244 E. 51st St. (319-9463). (I) AE, MC, V.*

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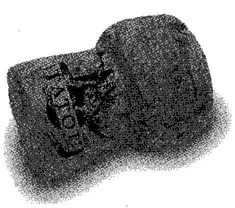

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PENANG

The Four Seasons—Philip Johnson designed this cathedral of modernity. Picasso did the tapestry. And the place remains a classic 30 years later. The Grill Room is where the term *power lunch* got its start in the seventies. The pool room is where the rest of us go for achingly expensive fare like foie gras and figs and chocolate velvet. *99 E. 52nd St. (754-9494). (E) AE, CB, DC, MC, V.*

Fresco—It's a family affair: The Scottos, including broadcasting star Rosanna, have created a room where you'll find stars at your feet and hearty portions of modern Tuscan fare (rich homemade pasta, thin and crispy grilled pizza, chops and fish) on the table. *34 E. 52nd St. (935-3434). (M) AE, DC, MC, V.*

Giambelli 50th Ristorante—Upscale Northern Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as carefully considered. *46 E. 50th St. (688-2760). (M) AE, CB, DC, MC, V.*

Istana—Situated in the lobby of the New York Palace hotel, this Mediterranean newcomer is rightfully proud of its olive bar, the only one, chances are, of its kind. Tapas are ideal cocktail accompaniments; heartier appetites are readily satisfied by paella-style roasted fish, pumpkin ravioli with walnuts, or baby chicken with Tunisian spices. *455 Madison Ave., at 51st St. (303-6032). (M) AE, DC, DS, MC, V.*

Lespinasse—Marie Antoinette, where are you? This ultra-formal dining room in the St. Regis Hotel—think Versailles and you get the rococo drift—is where you'll find Gray Kunz's inventive Franco-Oriental cooking. The $44 prix fixe at lunch is a gentle introduction to exactly what wonders chef Kunz can perform. *2 E. 55th St., in the St. Regis Hotel (339-6719). (E) AE, CB, DC, MC, V.*

Morton's of Chicago—This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain. *551 Fifth Ave., at 45th St. (972-3315). (E) AE, DC, MC, V.*

Naples 45 Ristorante e Pizzeria—This new, sprawling Italian restaurant and carry-out in the MetLife building serves authentic Neapolitan cuisine, including excellent thin-crust pizzas, baked to order by experienced pizza masters imported directly from Italy. Also try the twice-baked sandwiches and the wide array of wines by the glass. *200 Park Ave., at 45th St. (972-7001). (I–M) AE, DC, DS, MC, V.*

The Park Restaurant—The plush surroundings in this new hotel-lobby restaurant are much fussier, but no more elegant, than the French-American fare concocted by ex–Lespinasse chef Fabrizzio Salerni. Sample dishes include porcini risotto, yellowfin-tuna tartare in wheat crust, steak-frites, and pan-roasted halibut in crispy rice paper. Piano music performed nightly, and cigar smokers have their own private lounge in which to indulge. *109 E. 56th St. (750-5656). (E) AE, MC, V.*

Peacock Alley—Under talented new chef Laurent Gras, the Waldorf's posh dining room has become reinvigorated. Known for his long association with French national hero Alain Ducasse, Gras has a special touch with foie gras and handles seasonal American ingredients with a classical Gallic touch. This is one of midtown's secret pleasures. Jackets required; harpist performs nightly. *301 Park Ave., in the Waldorf-Astoria (872-4895). (E) AE, CB, DC, DS, MC, V.*

Shinbashi—After nearly a quarter of a century, this elegant Japanese restaurant is still an oasis in the frenzy of midtown. Owner Fumiko Hosoda offers a traditional menu of tempura, sukiyaki, teriyaki, and sushi, plus an array of chef's specialties. *280 Park Ave., at 48th St. (661-3915). (M) AE, CB, DC, MC, V.*

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (867-6767). (M) AE, CB, DC, MC, V.*

43rd–56th Streets, West Side

American Festival Cafe—Lunch inside this glamorized eatery with rotating American folk art. Skaters in winter and a garden in the summer and early fall make for fierce window-seat competition. *Rockefeller Plaza, 20 W. 50th St. (332-7620). (M) AE, DC, MC, V.*

Bello—Locals flock here for generous portions of well-priced Northern Italian served in a casually elegant atmosphere. Free parking from four till closing. *863 Ninth Ave., at 56th St. (246-6773). (M) AE, DC, MC, V.*

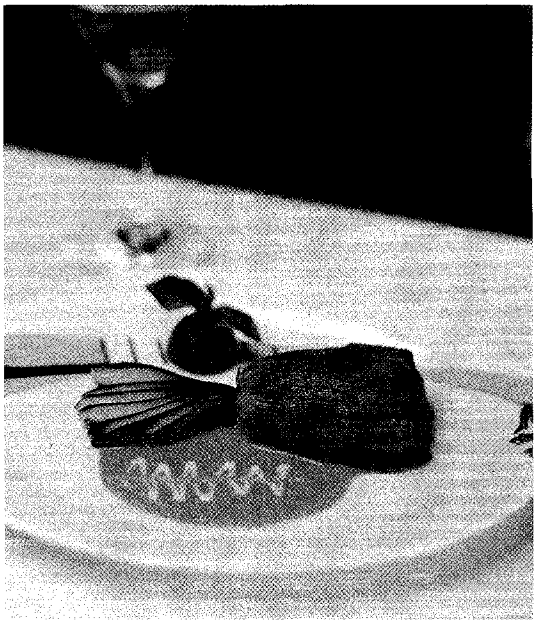
Ben Benson's Steak House—This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is entirely devoted to the consumption of standards like lobsters, crab cakes, veal, and four cuts of steak. Free validated parking available. *123 W. 52nd St. (581-8888). (E) AE, DS, MC, V.*

Broadway Joe—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAs while you dine. Discount dinner parking. Private parties. *315 W. 46th St. (246-6513). (M–E) AE, DC, DS, MC, TM, V.*

C2 at the China Club—The restaurant at the newly relocated China Club is conspicuously upscale for its Eighth Avenue address and surprisingly calm

Object of Desire
Flower Power

The stuffed zucchini flower is one of the most beautiful dishes in Italian (or any) cuisine. At Osteria del Circo, chef Alessandro Giuntoli fills his with a pepperonata of onion, yellow and red pepper, shrimp, and basil. Don't be bashful about consuming art. It was made to be eaten. (120 West 55th Street; 265-3636.) PETER KAMINSKY



Photograph by Steven Freeman.

for its affiliation with the dance club upstairs. Chef Eban Ross has created an eclectic menu of Asian-influenced dishes like tuna-and-salmon tartare with daikon-hijiki slaw and braised lamb shank with maple-roasted acorn squash. *268 W. 47th St. (398-3800). (M–E) AE, DC, DS, MC, V.*

Restaurant Charlotte—Offers a refuge from the hubbub and hustle of Times Square. Consistent American cuisine, from grilled sirloin and mashed potatoes to mushroom-dusted cod, in a postmodern setting. *145 W. 44th St., in the Millennium Broadway (789-7508). (M–E) AE, DC, DS, MC, V.*

Christer's—Famous for its spectacular selection of salmon, this Scandinavian-inspired restaurant, designed by David Rockwell to resemble a colorful, cozy mountain lodge, is a great choice for contemporary renditions of seafood. Open Sundays. *145 W. 55th St. (974-7224). (E) AE, DC, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (956-7100). (M–E) AE, CB, DC, DS, MC, V.*

Commonwealth Grill & Brewery—This Boston brewery import in Rockefeller Plaza attracts a riotous after-work crowd for its craft beers. The lunch and dinner menus feature American fare like grilled swordfish over lemon pasta, braised lamb shank, duck breast, and tuna, not to mention the obligatory burger. *35 W. 48th St. (977-2269). (I–M) AE, DC, DS, MC, V.*

Da Rosina—A convenient pretheater location, specializing in homemade pasta and other casual Italian fare. Try the $19.98 prix fixe. *342 W. 46th St. (977-7373). (M) AE, DC, MC, V.*

"44"—Still the first stop for the officers of the Condé Nast empire. Deeply plush, windowless décor feels like the center of the Earth. Given the theatricality, surprisingly terrific food. *44 W. 44th St., in the Royalton (944-8844). (E) AE, CB, DC, MC, V.*

Frankie and Johnnie's Steakhouse—The oldest speakeasy in the city. In the same location in the theater district since 1926. Try the steaks and the chops. Yes, that was Tom Selleck. *269 W. 45th St. (997-9494). (M) AE, DC, MC, V.*

La Veranda—Northern Italian food. A popular spot in the theater district offering generous portions of fish, seafood, veal chops and pasta. *163 W. 47th St. (391-0905). (M) AE, CB, DC, MC, V.*

Langan's—American cuisine in a clublike setting. Food ranges from Black Angus steaks to crab cakes and seafood. A trendy, well-heeled crowd at the much-frequented bar mixes with theatergoers in the dining room. *150 W. 47th St. (869-5482). (M) AE, CB, DC, MC, V.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have already won a very loyal following. *155 W. 51st St. (489-1515). (E) AE, DC, MC, V.*

Martini's—Convenient for pre- and post-theater dining, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. *810 Seventh Ave., at 53rd St. (767-1717). (M) AE, DC, DS, MC, TM, V.*

Osteria del Circo—The restaurant of the moment, partly because of its excellent bloodlines (Sirio Maccioni's brood of charming sons runs the place) and partly because of its flavorful, home-style Italian menu. Be sure to try anything created by proud mother (and food consultant) Mrs. Maccioni. *120 W. 55th St. (265-3636). (E) AE, MC, V.*

Pig and Whistle—This is midtown's notion of an Irish bar. A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. *165 W. 47th St. (302-0112). (M) AE, MC, V.*

SeaGrill—Plush, cozy dining room opens to garden tables in the summer and offers a view of the Rockefeller Center skating rink in winter. The serving team does cartwheels toting crab cakes with two sauces, lobster salad with couscous in spicy lobster oil, and pepper-seared tuna steak at premium prices. *Rockefeller Plaza, 19 W. 49th St. (332-7610). (E) AE, DC, MC, V.*

Sitar Indian Cuisine—This casual Indian restaurant in the heart of midtown is a convenient spot for onion bhajia, chicken tikka masala, dal bukhara, and other subcontinental standards. *58 W. 56th St. (581-1155). (I–M) AE, MC, V.*

Stage Delicatessen—A landmark deli that serves gigantic sandwiches, every one of which is worth returning for. *834 Seventh Ave., nr. 54th St. (245-7850). (I) AE, MC, V.*

Tapika—Chef David Walzog's spicy cooking has transformed a formerly subdued space into a lively canteen with his version of haute Southwestern. Try the black-bean purée with chorizo and garlic flatbread or the grilled rabbit loin with cilantro oil and habanero sauce. The bar has its own snack menu and a super selection of microbrews and tequilas. *950 Eighth Ave., at 56th St. (397-3737). (E) AE, MC, V.*

Tennessee Mountain Restaurant & Saloon—The midtown offshoot of a SoHo rib joint, this much larger duplex restaurant serves an extensive southern barbecue menu. Tchotchkes can be had at the "general store" souvenir stand, and cigar smokers have their own room in which to exhale. The barbecued and hickory-smoked ribs have already made a major impression on Manhattan meat-lovers. *121 W. 45th St. (869-4545). (I–M) AE, DC, MC, TM, V.*

Torre di Pisa—David Rockwell designed this midtown Italian import as a surreal version of the Leaning Tower. Pane fritto con prosciutto di Parma and fagotto al funghi porcini are examples of the chef's updated Tuscan standards. A separate cigar/smoking room is available for private parties. *19 W. 44th St. (398-4400). (E) AE, MC, V.*

Tuscan Square—Pino Luongo's most ambitious project yet, this Rockefeller Center paean to all things Tuscan combines a rustic dining room; a downstairs marketplace complex of salad, sandwich, and pasta bars; and a retail department selling kitchenware, clothing, leather goods, and stationery. Chef Patrick Nuti's Tuscan menu offers such enticing entrées as chicken-and-ricotta meatballs and garganelli with pancetta, puréed leeks, fava beans, and baby peas. *16 W. 51st St. (977-7777). (M–E) AE, DC, MC, V.*

Victor's Cafe 52—A venerable neighborhood haunt with tropical flair. Try the Cuban sandwich or the roast suckling pork. *236 W. 52nd St. (586-7714). (M) AE, CB, DC, MC, TM, V.*

57th–60th Streets

California Pizza Kitchen—With its 27 varieties of wood-fired pizzas from the open kitchen, CPK has finally arrived in New York City. Of course, those varieties include Thai-chicken and BLT pizzas. There is also a kids' menu. All menu items are under $10. *201 E. 60th St. (755-7773). (I) AE, DC, DS, MC, V.*

Contrapunto—Join the queue in this good-looking, updated restaurant that's added a roster of sophisticated meat and seafood dishes to its renowned pastas. *200 E. 60th St. (751-8616). (M) AE, CB, DC, DS, MC, TM, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home in I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (758-5700). (E) AE, CB, DC, MC, V.*

Il Toscanaccio—Done up to resemble a Tuscan farmhouse, this Italian restaurant is renowned for its antipasto table and the chef's unfettered use of herbs. Representative dishes include melted caciotta cheese with herbs and crushed red pepper, and fish of the day with stewed garlic, tomatoes, capers, black olives, and chili pepper. *7 E. 59th St. (935-3535). (M–E) AE, DC, MC, V.*

Les Célébrités—Plush and elegant, this Art Deco dining room in the Essex House on Central Park South also happens to have a very fine kitchen, turning out dishes like pyramid of tuna tartar and grilled tuna, and roasted lobster with vanilla bean and lemon pasta. And the artwork on the walls is

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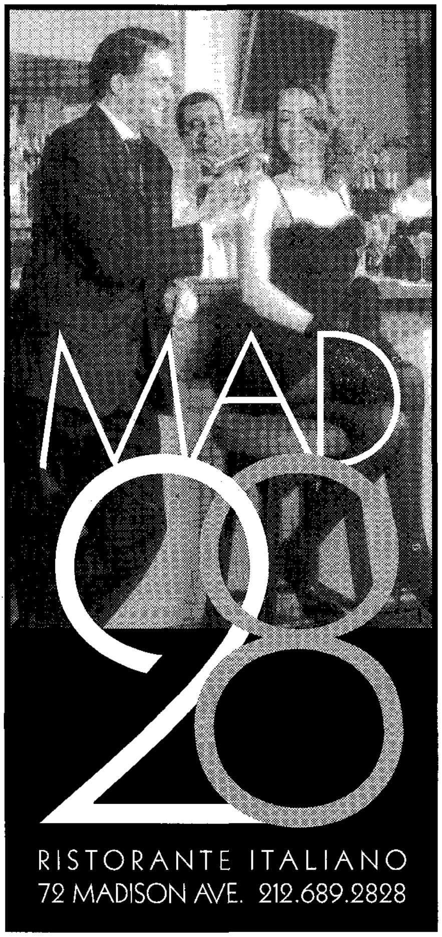

by some very high-profile, and surprising, nonprofessionals. Dinner only; jacket required. *155 W. 58th St. (484-5113). (E) AE, CB, DC, DS, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V.*

Pondicherry—Although the entrance is situated directly next to the Paris Theatre, this new restaurant is somewhat sequestered down a flight of stairs. But the serene, comfortable environs are anything but cramped. Filmmaker Ismail Merchant is credited with contributing several recipes to chef Jean-Luc Kieffer's French-Indian menu. Some representative dishes include bouillabaisse, chicken biryani, French-Indian lamb stew, and ginger salmon. *8 W. 58th St. (750-7474). (M) AE, MC, TM, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (265-5959). (E) AE, CB, DC, MC, V.*

Above 60th Street, East Side

Baraonda—When the rest of the neighborhood is dark, this elegant Northern Italian hot spot is just starting to glow. The Rangers celebrated their Stanley Cup victory here, and yes, that was George Michael. *1439 Second Ave., at 75th St. (288-8555). (M) ($).*

Club Macanudo—This plush, elegant shrine to cigar-smoking also offers, besides an astonishing selection of smokes, a sophisticated variety of edibles. The American menu, listing such offbeat items as warm lobster enchiladas and pork loin with coffee-barbecue sauce, takes inspiration from Latin and Caribbean cuisines. Jackets required. *26 E. 63rd St. (752-8200). (M) AE, DC, MC, V.*

Da Filippo—The Upper East Side never seems to tire of elegant Italian restaurants like this one. Specialties include garganelli, salmon and artichokes, and grilled orata and branzino with rosemary and garlic. *1315 2nd Ave., at 69th St. (472-6688). (E) AE, MC, V.*

El Pollo—This Peruvian chicken joint has stuck with its simple, minimal menu, to the benefit of this otherwise barren neighborhood. Potatoes come four ways, but you can't miss with the incredible curly fries. *1746 First Ave., nr. 90th St. (996-7810). (I) AE, CB, DC, MC, TM, V.*

JoJo—The grilled chicken with chickpea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. Lunch upstairs, overlooking the street, is especially lovely. *160 E. 64th St. (223-5656). (E) AE, MC, V.*

Happening **Eating for art's sake is the delectable objective of Taste of TriBeCa, the annual food festival that benefits the arts programs at the neighborhood's two elementary schools. On Saturday, May 30, tiny Jay Street (between Greenwich and Hudson) becomes a bazaar of booths representing more than 30 of TriBeCa's acclaimed restaurants, including Bouley Bakery, Spartina, Pierino, the Independent, Chanterelle, City Wine and Cigar, and Bodega. Tasting Cards, good for six samplings, are available the day of the event ($25), or in advance ($20) from Ticketmaster (307-7171).**

Mark's—Decked out like an English library, with plump, tasseled pillows to nest against. Fine East-West cooking and first-rate desserts. *25 E. 77th St., in the Mark Hotel (879-1864). (E) AE, CB, DC, MC, V.*

Mesa City—Bobby Flay's uptown bastion of innovative southwestern fare offers dishes like mango-glazed tuna steak and tortilla-crusted grouper. The bar attracts regulars with the house margarita, spiked with cactus-pear juice, and its selection of twenty brands of tequila. *1059 Third Ave., nr. 62nd St. (207-1919). (E) AE, DC, DS, MC, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (988-0002). (E) AE, DC, DS, MC, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the haute neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (644-1900). (E) AE, DC, DS, MC, V.*

Park View at the Boathouse—This Central Park landmark has been renovated and updated with an Asian-influenced menu from new chef John Villa. Technical improvements have made it possible to keep the restaurant on the lake open all year round, though those who miss visiting it during the summer months do so at their own peril. Choose among new menu items like jumbo lump-crab gyoza and coriander-spiced tuna loin. *Central Park, nr. 72nd St. and Fifth Ave. (517-2233). (M) AE, MC, TM, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *1596 Second Ave., nr. 83rd St. (585-3838). (M–E) AE, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French

Photographs by Peter Ogilvie.

fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.*

Primavera—This elegant uptown restaurant serves sophisticated renditions of Northern Italian food, like baby eels with oil and garlic, and roasted baby goat. The comfortable wood-paneled room, lit with antique fixtures and filled with fresh flowers, brings a touch of luxury to the neighborhood. *1578 First Ave., nr. 82nd St. (861-8608). (E) AE, DC, MC, V.*

Above 60th Street, West Side

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (877-3500). (M–E) AE, CB, DC, MC, V.*

Gabriela's—Real Mexican food. Don't come here for bulging burritos, but for fragrant chicken soup, steamed tamales that taste like corn, and tender pork marinated in Seville orange juice and spices. Try the *licuados*, fruit shakes, and the *aguas frescas*, fresh-fruit drinks, to cool off. *685 Amsterdam Ave., at 93rd St. (961-0574). (I–M) AE, MC, V.*

La Caridad—Chino-Latino soul food in a neighborhood notoriously devoid of restaurant personality. Mammoth portions, enormous lines. *2199 Broadway, at 78th St. (874-2780). (I) ($).*

Londel's—Food cooked soulfully on a blooming strip off Strivers Row. Live music most nights and velvet rope at the front door create an ambience not often associated with home cooking. Try the smothered pork chops, but be forewarned: Everything's cooked to order—*slow*-cooked to order. *2620 Frederick Douglass Blvd., at 140th St. (234-6114). (I–M) CB, DC, DS, MC, V.*

M&G Diner—Dropping-off-the-bone short-rib sandwiches at the counter and low-key comfort. Jukebox is worth scanning. *383 W. 125th St. (864-7326). (I) ($).*

Mendy's West—This kosher deli proudly claims to be New York's only Jewish sports bar and serves hearty American fare like soups, salads, steaks, and chops. *208 W. 70th St. (877-6787). (I–M) AE, DC, DS, MC, TM, V.*

Merlot Bar and Grill—The overwrought, fantastic architecture of what was formerly Iridium restaurant has been converted into this toned-down homage to the grape Merlot, of which there are 50 varieties. Representative French-American menu items include Brie en croute and salmon with lobster potatoes. *48 W. 63rd St. (363-7568). (M) AE, DC, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *240 Columbus Ave., at 71st St. (769-3988). (M–E) AE, MC, V.*

Picholine—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky with tender duck and wild mushrooms, and velvety foie gras with peach coulis, and save room for a glass of port to accompany the amazingly rich and well-chosen cheese course. *35 W. 64th St. (724-8585). (E) AE, DC, MC, V.*

Restaurant 222—Cozy and romantic, with the feel of a townhouse, Frank Valenza's top-rated New American West Sider is a luxurious surprise in a neighborhood nearly bereft of them. The $42.50 dinner prix fixe, available Sunday through Thursday, is a great deal. *222 W. 79th St. (799-0400). (E) AE, DC, MC, V.*

Sarabeth's—This New York institution is a homey place for upscale down-home food like chicken potpie and pancakes. It also offers a children's menu and a mouth-watering bakery counter, with homemade, award-winning jams and preserves. *423 Amsterdam Ave., nr. 80th St. (496-6280). (M) AE, DC, DS, MC, V.*

Sylvia's—A staple of the neighborhood, with a tradition and ambience strong enough to draw loyal customers from uptown and downtown. Live entertainment that truly aids digestion. *328 Lenox*

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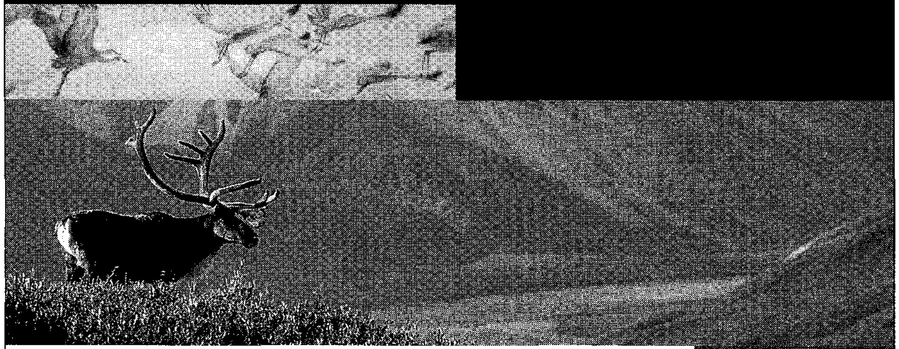

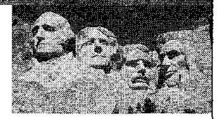

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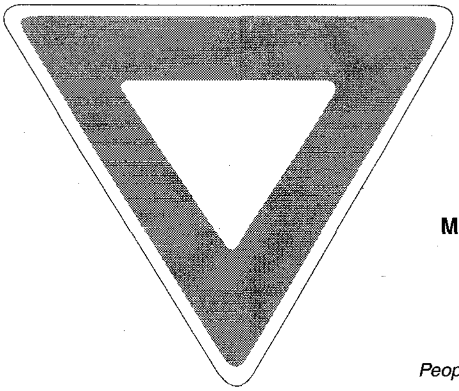

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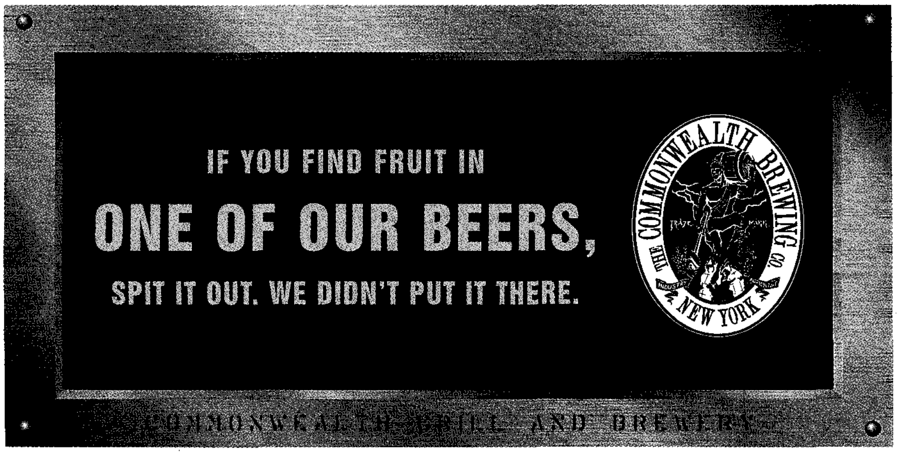
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Tavern on the Green—A must for your country cousin. This mazelike collection of dining rooms, each with a view of the park better than the previous one's, is worth cutting the hansom-cab ride short for. *Central Park at 67th St. (873-3200). (E) AE, CB, DC, DS, MC, V.*

Wells—A talked-about chicken-and-waffle combination. One way or another, this restaurant has been a neighborhood mainstay for nearly 60 years. *2247 Adam Clayton Powell Jr. Blvd., at 132nd St. (234-0700). (M) AE, MC, V.*

West 63rd Street Steakhouse—Mahogany tables and red suede walls make this nice-ified steakhouse less stultifying than its midtown brethren. Twenty-foot ceilings allow for a spectacular view of Lincoln Center, and there are seafood and pasta for those who enjoy the company of a meat-eater. *44 W. 63rd St. (246-6363). (M) AE, DC, MC, V.*

Brooklyn

Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. *256 Fifth Ave., nr. Garfield Pl. (718-230-0711). (M) AE, MC, V.*

Lundy Bros.—This restored landmark restaurant serves a wide-ranging menu of fish, pasta, chicken, and steak but specializes in lobster and other varieties of seafood. Don't miss the oyster bar or the reconstructed shore dinner. Sunday brunch buffet available. *1901 Emmons Ave. (718-743-0022). (M) AE, MC, TM, V.*

Peter Luger's—Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own house credit card, or bring cash. *178 Broadway, at Bedford Ave. (718-387-7400). (E) ($).*

The River Cafe—It's always worth crossing the bridge to sit waterside, enchanted by the skyline and a celebration of contemporary American cooking that predates the throng. Outdoor seating in season. *1 Water St. (718-522-5200). (E) AE, CB, DC, MC, V.*

Two Tom's—Firehouse-kitchen ambience and a waiter who tells you what you want to eat. The double-rib pork chops are peerless, and the escarole is great, too, but refuse the mercilessly overcooked pasta when it's offered. Eat early during the week and call ahead on weekends. Regular private parties make getting a table frustrating, but it's always worth the trouble. *255 Third Ave., nr. Union St. (718-875-8689). (I) ($).*

Queens

Elias Corner—Mix with the locals in Astoria as they queue up for a table at this Greek fish tavern. Don't wait for a menu; it won't come. Instead, eyeball the counter as you enter. If the offerings look like today's catch, they are. The owner fetches the fish each morning. Opt for the deep-fried, pinky-size bait fish over the squid. *24-01 31st St., at Astoria Blvd. (718-932-1510). (M) ($).*

Pearson's Texas Barbecue—Deservedly heralded as New York's best barbecue, this cozy Queens joint draws fans from much farther than across the East River. The barbecued Texas beef is sublime. *5-16 51st Ave., Long Island City (718-937-3030). (I) ($).*

Bronx

Cafe Sevilla—A cozy Spanish restaurant that people travel to from as far away as Yonkers. Try the chicken and rice and the seafood gumbo accompanied by sweet and garlicky plantains. *1209 White Plains Rd., nr. Westchester Ave. (718-792-3367). (M) AE, MC, V.*

Staten Island

Aesop's Tables—Arrive by ferry or bridge to this charming bistro and garden that serves inventive, bold Mediterranean fare with an emphasis on handpicked fresh seafood. *1233 Bay St., Rosebank (718-720-2005). (M) AE, DC, DS, MC, V.*

nightlife

Dave Davies...Jackie Mason...K's Choice

Concerts

Jammin' the Blues—In 1944, *Life* photographer Gjon Mili invited Lester Young, Sid Catlett, Jo Jones, Illinois Jacquet, and numerous other legends to his Manhattan loft for a jam session. Naturally, he had an ulterior motive—namely, capturing the musical showdown on film. The resulting documentary, *Jammin' the Blues,* became an instant classic. Trumpeter Harry "Sweets" Edison, a veteran of the Count Basie Orchestra and swing legend in his own right, hosts this screening. 5/21 at 7 P.M. and 9 P.M. *Walter Reade Theater, Lincoln Center (721-6500). $10.*

K's Choice—Joining a growing list of musical exports from a country with little pop history to speak of (unless you count alterna-brainiacs dEUS, Serge Gainsbourg, or the invention of the saxophone), Belgium's K's Choice are poised for legitimate stardom in the U.S. Their hooky, shimmering confections burnish the Smashing Pumpkins' muscle with the Cranberries' polish—a formula that explains their recent set of dates opening for Alanis Morissette. Catch them in a nice small place now, before the June release of their *Cocoon Crash* and their attendant rise to hugeness. 5/19 at 8 P.M. *Shine, 285 West Broadway (941-0900). $15.*

"Manhattan Music: A Performance Festival"—Mary Cleere Haran, James Naughton, and Hot Mouth star in this eclectic take on our hometown's legacy. 5/19–6/7, Tues.–Sun. at 7:30 P.M., Sat.–Sun. at 3 P.M. *Manhattan Theatre Club's Stage II at City Center, 131 W. 55th St. (581-1212). $35.*

New Jakarta Ensemble—The recent reissue of Alan Lomax's fascinating gamelan recordings should whet appetites for this hybrid-happy West Sumatran outfit, which successfully integrates Eastern and Western, traditional and modern influences in its improvisatory work. Leader Tony Prabowo's latest composition, *Empty Tradition/City of Peonies,* features an array of Indonesian percussion players and some bonus choreography by dancer Yin Mei. 5/21 at 8 P.M. *Asia Society, 725 Park Ave., at 70th St. (517-ASIA). $20.*

Peter, Paul & Mary—In a benefit for World Hunger Year, the 37-year-old folk trio plugs its new double CD *Around the Campfire.* The album features warm-fuzzy chestnuts like "Puff the Magic Dragon" and "Leaving on a Jet Plane," but the show is likely to include some rabble-rousing union songs—so watch out for flying cobblestones. A nice soothing round of "Kumbayah" should settle things. 5/20 at 8 P.M. *Town Hall, 123 W. 43rd St. (840-2824). $.*

Tap Extravaganza—Given the wildly enthusiastic reception of *Bring In 'da Noise, Bring In 'da Funk,* it stands to reason tap would make a comeback circa now. And if the recent tribute to the Hines brothers weren't evidence enough, this high-wattage affair is all the proof anybody needs. Gregory Hines stars, with Barry Harris on piano. 5/24 at 7 P.M. *Town Hall, 123 W. 43rd St. (840-2824). $23–$50.*

Van Halen—Now on vocalist No. 3, erstwhile Extreme frontman Gary Cherone, Eddie keeps up the fretboard pyrotechnics, while the band as a whole continues its long, sad slide into irrelevance. Meanwhile, Diamond Dave is in town, and he must be bored out of his mind: He can't even get stoned, now that his pot-buying habits have become tabloid fodder. Too bad there's no chance he'll take time out from his busy schedule for a guest appearance. With Creed. 5/22 at 8 P.M. *Madison Square Garden, Seventh Ave. at 33rd St. (307-7171). $35–$65.*

Happening
Beyond Bop

Now in its third year, the Lower East Side's Vision Festival offers six sets nightly, by free-jazz legends (Jaki Byard, Milford Graves), avant-garde dancers (Elaine Shipman, Leena Conquest), and heirs to the beat poets (Steve Dalachinsky, Steve Cannon). But the improv-MVP award goes to William Parker (pictured), who plays seven of the fest's eight nights. Orensanz Art Center, 172 Norfolk Street, May 18 through 25. (See Concerts listings for details.)

Photograph by Juliette Conroy.

Vision Festival—Like last year's Vision Fest, the 1998 version features eight nights of improvisational music, dance, poetry, and other appropriately challenging forms of expression. For better or worse, this version doesn't include attempts at crossover appeal—which last year took the form of free-jazz sets by alterna-icon Thurston Moore and unlikely noodle-circuit darlings Medeski Martin & Wood. Sets by pianists Matthew Shipp and Jaki Byard, drummer William Hooker, and bassist William Parker should be highlights. (For detailed information on each night's six sets, call the number below.) 5/18: Andrea Parkins and Jim Black; Joseph Jarman Ensemble, with Myra Melford; Paraphrase, with Tim Berne. 5/19: Untempered Ensemble, with William Parker, Cooper-Moore, and Sam Furnace; Rashied Ali's Prima Materia; Charles Gayle. 5/20: Cooper-Moore Ensemble, with Assif Tasahar, Susie Ibarra, and Tiye Giraud; Jemeel Moondoc Quintet, with Roy Campbell, William Parker, Rashid Bakr, and Zane Massey. 5/21: William Hooker Trio; Joe Morris Trio. 5/22: Davis S. Ware Quartet, with Matthew Shipp, William Parker, and Susie Ibarra; Whit Dickey Trio. 5/23: Milford Grave, Kidd Jordan, Charles Gayle, and William Parker; Other Dimensions in Music; Steve Dalachinsky. 5/24: Jaki Byard; William Parker's Little Huey Creative Music Orchestra; Matthew Shipp and William Parker, duo. 5/25: The festival's final night serves as a tribute to the late saxophonist Jimmy Lyons. A longtime sideman to Cecil Taylor, Lyons died in 1986, an unsung hero of the avant-garde, whose ferocious chops and intellectual prowess were unparalleled. The Jimmy Lyons Memorial Big Band plays his composition "Something Is the Matter." Other sets by poet Steve Cannon and pianist Andrew Cyrille. All shows at 7 P.M. *Angel Orensanz Art Center, 172 Norfolk St., near Ave. A and Houston St. (473-0043). $20 per night; $100 for eight-night pass.*

Clubland

Acme Underground—Once a skanky afterthought beneath a Cajun eatery, this intimate club has been overhauled, been cleaned up, and—thanks to former Maxwell's booker Todd Abramson—become the unlikely venue of choice for big-name rockers and legitimate up-and-comers alike. 5/21: The Volumen; Vote For Noah. 5/22: Tandy; the Handsome Family; Chris Mills; the Reachers. 5/23: Bangs; Regular Einstein. 5/27: Slobberbone. *9 Great Jones St., downstairs (420-1934). $.*

Arlene Grocery—The Lower East Side's newish, hip-pish, and appealingly inexpensive (okay, free) rock and folk venue. 5/20: John S. Hall; a Halo Called Fred; Larry Loftin. 5/21: Fontaine; Dots Will Echo. 5/22: Poolsville; Therefore I Am. 5/23: Andrew Vladek; Blueberry Spy; Clara Venus. *95 Stanton St. (358-1633). $.*

The Baggot Inn—A cozy West Village gathering spot for NYU students and other sweater-wearing folk enthusiasts. 5/21: Sean Altman. *82 W. 3rd St. (477-0622). $.*

Bottom Line—A top-notch venue—with great sound, good sight lines, and pretty decent fries—given to rock, jazz, and folk artists of all stripes. 5/19: Pat McGuire Band; Seanchie. 5/20: T. Roth & Another Pretty Face. 5/21: "Nightbirds: A Celebration of Women Performers." Cindy Lee Berryhill; Lara Lavi; Patty Rothberg. 5/22: Kim Richey; Paul Thorn. 5/23: Dave Davies (see box, page 116); the Mollys. *15 W. 4th St. (228-7880).*

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

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Chicago B.L.U.E.S.—A downtown blueserie, comfortably down-home, with living-room couches behind the stage. Dedicated to bringing us the best and brightest from the midwestern blues capital. 5/19: Steve Marshall & the Deputies. 5/20: Texas Flood. 5/21: Queen Bee & the Blue Hornet Band. 5/22: Larry Burton. 5/23: Jon Paris. 5/26: Shari Pine. 5/27: David Eddy. *73 Eighth Ave., bet. 13th and 14th Sts. (924-9755). $.*

The Cooler—At the monthly "Mutiny" party (5/20), D.J.'s Rekha and Siraiki—and the occasional special guest, like Anglo-Indian super-D.J. Talvin Singh—cook up some of the finest dance music in the city, a smoking hybrid of Indian and Punjabi sounds, British-style drum-and-bass, and some good old fashioned funk, just to keep your hips moving. 5/23: South Carolina's Catpower have become underground darlings by hiding seething menace behind singer-guitarist Chan Marshall's deceptively shy demeanor. But in their own quiet way, the band is as anarchic as any New York noise-rockers. 5/25: Rex; Spatula. *416 W. 14th St. (229-0785).*

Fez—Mingus fever and lush *faux*-Moroccan ambience make this the neo-boho place to be on Thursdays, when the mighty Mingus Big Band rocks the house, playing the works of the great, brawling jazz bassist with a freshness and authority rarely seen in jazz today. Wednesday's "Stella" offers some of the finest young stand-up talent in the city. Every Sunday, gender illusionist Sequida Ryzell puts on "A Woman With a Secret." 5/19: Julian Fleisher. 5/20: Jonathan Ames. 5/22: The Ferdinandos. *Time Cafe, 380 Lafayette St. (533-2680).*

Knitting Factory—One of New York's finest Latin soul-jazz outfits, Pucho & His Latin Soul Brothers pack as much funky punch as James Brown at a Puerto Rican Day parade. Pucho (a.k.a. Henry Brown) leads his combo through salsa-fied versions of Dizzy Gillespie classics like "Groovin' High," seventies workouts like "Trouble Man," and searing originals (his "Ritmo Nueva York" is the finest musical salute the Big Apple's been paid since "New York, New York"). They're in 5/21. 5/19: Czech violinist Iva Bittová; Swiss indie-rock darlings Sportsguitar; Edith Frost. 5/20: John Zorn, Fred Frith, and others play a benefit for the family of Tom Cora. 5/22: "11th Annual Shimmy Disc Night," featuring Glen or Glenda, the Tinklers, Mara Flynn, and Laraaji. *74 Leonard St., bet. Broadway and Church St. (219-3055).*

Life—Okay, we give. It *is* the only hip place on Bleecker Street, even if the doormen can get a little tough on those they deem unworthy. What bouncers aren't? Wednesday night's "Lust For Life" gets you in touch with your inner rock-and-roll rump-shaker. 5/20: The Donnas; the Toilet Boys. 5/27: The Velvet Mafia; Carol Channing Rox. *158 Bleecker St. (420-1999).*

Louisiana Community Bar and Grill—Weird neighborhood in which to label anything "community," but the joint books some surprisingly good blues, jazz, and country acts. Saturdays, octogenarian swing survivors the Harlem Jazz Legends play sets at 8 and 9:45 P.M. 5/19: Neal Sugarman 3. 5/20: Full Swing. 5/22: Brian Mitchell Band. 5/23: Grant Green, Jr. 5/24: Mo Guajiro. 5/25: The Blues Jumpers. 5/26: The Camaros. *622 Broadway, bet. Houston and Bleecker Sts. (460-9633).*

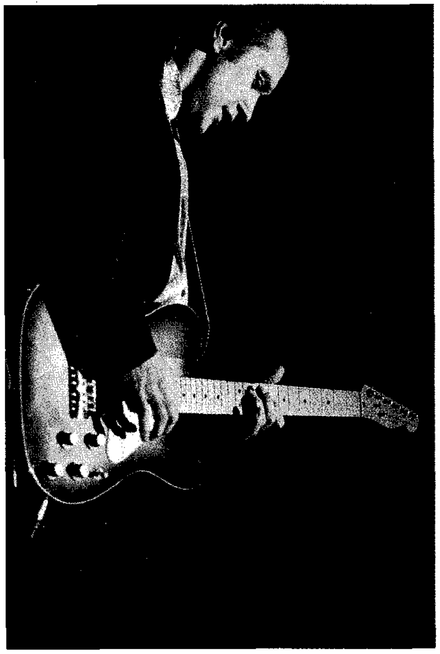
Manny's Car Wash—A little Chicago on the Upper East Side. Mondays, beware salivating yuppie swells here for ladies' night. Every Sunday, it's Manny's World Famous Blues. 5/20: A. J. Croce. 5/21: Jimmy Vivino. 5/22: The Other Brothers. 5/23: Roxy Perry. 5/27: Debbie Davies. *1558 Third Ave., bet. 87th and 88th Sts. (369-BLUES).*

Mercury Lounge—Once a headstone parlor, now one of the city's hippest and most congenial music spots, hosting rock and country artists groomed for the more au courant time slots of MTV. 5/19:

Performance

Kinky Business

On the cover of his new autobiography, *Kink*, Dave Davies refers to himself, somewhat immodestly, as "the founder . . . of the Kinks." If the claim seems calculated to rankle Dave's elder brother, Kinks frontman Ray, it probably was. The Cain and Abel of rock and roll, the Davies brothers have enjoyed a notoriously contentious relationship for decades—one that's included fistfights, name-calling, and charges of theft. Be that as it may, Ray and Dave—the seventh and eighth of eight siblings—were also responsible for some of the sixties' most enduring arena-rock anthems ("You Really Got Me," "All Day and All of the Night") and melodic pop gems ("Village Green Preservation Society"). Plus, their penchant for frilly shirts, velvet coats, and other dandyish accessories made them sartorial examples for young romantics everywhere. But Dave's true legacy may be the discovery he made at age 16, when he ran his guitar through three amplifiers simultaneously, shredded the speaker cone of one with a razor blade, and thus produced a fuzzy tone that would be emulated ad nauseam in the ensuing decades. (He almost didn't live to share the secret: The first time the teen attempted his sonic experiment, he writes in *Kink*, he received such a powerful shock he flew across his parents' North London living room.) Now a solo performer, the younger Davies returns to the Bottom Line on May 23 to offer his own renditions of Kinks classics and to share reminiscences of his checkered history. If you want to hear the one about his near-miss with a *ménage à trois* involving Brian Jones, though, chances are you'll have to read the book. ETHAN SMITH



Photograph by Benjamin Martin.

Katell Keineg. 5/21: Jimmie Dale Gilmore. 5/26: Penpal. 5/27: Pernice Brothers; Jolene. *217 E. Houston St. (260-4700).*

Rodeo Bar—A surprisingly untacky honky-tonk in Kips Bay—with gas-station signs, mounted longhorns, and peanuts in the shells. Its urban rockabillies tend to be pierced and dyed, and its stage occasionally hosts greats like Austin legend Ronnie Dawson, Joe Ely, and Otis Blackwell, all past visitors. 5/22: Charlie Chesterman; Hugh Pool. 5/23: The Belmont Playboys. 5/27: Bill Kirchen. *375 Third Ave. at 27th St. (683-6500).*

S.O.B.'s—The city's premier world-music, reggae, and soul-jazz venue, presenting acts that could fill stadia back home and local talent that might one day do the same here. Most nights, sets at 10 and midnight. 5/20–5/22: Bossa nova queen Astrud Gilberto's breathy alto remains one of the sexiest sounds on the planet—assuaging any fears that classics like "Girl From Ipanema" might have become tired old warhorses. 5/26: Freddie McGregor. 5/27: Eddie Palmieri. *204 Varick St. (243-4940).*

Tramps—One of the city's better venues for great roots music and happening indie rock, Tramps eschews high concept for straightforward presentation. Avoid the neck-craning mid-stage column by arriving early. 5/20: Latter-day bluesman Kenny Wayne Shepherd; Todd Snider. 5/21: Family Stand; Corey Glover. 5/23: Marcia Ball; Big Jay McNeely. *51 W. 21st St. (727-7788).*

Wetlands—A groovy club-kid activist hang with neo-hippie atmosphere and far-flung musical guests. N.B.: Tuesday night is (Grateful) Dead Night. Sunday is the long-running drum-and-bass extravaganza "Konkrete Jungle." 5/21: Disco Biscuits. 5/22: The Scofflaws; the Allstonians; Step Lively. 5/24: The fifteen-hour "Zahn-a-thon," named for Wetlands booker Chris Zahn, invites a hodgepodge of undiscovered "talent" to do their thing for a half-hour each. Yikes. *161 Hudson St. (966-5244). $.*

Jazz

Birdland—More comfortable than the Blue Note, swankier than the Vanguard, and proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Every Sunday night, Chico O'Farrill's smoking Afro-Cuban Jazz Orchestra blows the roof off the joint. Every Monday night, the Toshiko Akiyoshi Jazz Orchestra. Every Friday, the Lew Anderson Big Band swings from 5:30 to 7:30. 5/20–5/23: With his newest release, *First Insight* (Concord), alto saxophonist Jesse Davis further confirms his status as heir to Cannonball Adderley's swinging, R&B-meets-jazz legacy. The New Orleans–born Ellis Marsalis protégé leads a quintet for this gig. 5/26: Phil Ramone presents an all-star launch party for MilesDavis.com, the website devoted to the legacy of the late, great cool-jazz pioneer (10 P.M. only.) 5/27: Guitarist Peter Bernstein leads a quartet. Sets at 9 and 11 P.M. $10–$30 cover; $10 minimum. *315 W. 44th St. (581-3080).*

Blue Note—With a first-rate sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30 P.M. 5/19–5/25: Pat Martino Quartet; Marc Copland Quintet, featuring Randy Brecker and Bob Berg. *131 W. 3rd St. (475-8592).*

Dharma—An elegant little gem of a club, serving sounds from funky bop to "out" experimentalism on the historic shopping thoroughfare—just don't pay retail. 5/22: Peter Griesinger Group. 5/23: Whitney Ash. *174 Orchard St. (780-0313).*

Iridium—Merlot, the artfully wacky restaurant across from Lincoln Center, hosts some formidable jazz comers in its cozy basement, along with the occasional legend. Monday nights, the Les Paul Trio holds office hours. 5/19–5/24: Cuban pianist Gonzalo Rubalcaba and New York tenorman Joe Lovano team up for what is sure to be some of the most blistering, inspired dueling we're likely to see for a long while. Technically gifted but never virtuosic for virtuosity's sake, they're two of the smartest, supplest improvisors around. Last year's *Flying Colors* (Blue Note) was recorded in as much time as a typical club gig (around three hours), so its blistering contents give a fair indication of what this gig holds in store. Sets at 8:30 and 10:30, Sun.–Thurs., with extra midnight set Fri. and Sat. *44 W. 63rd St., across from Lincoln Center (582-2121).*

The Jazz Standard—A sprawling room with terrific sound and the best club menu in the city, the Jazz Standard offers a fresh mix of estimable hard-boppers, living legends, and hungry young comers. The crowds are still thin on weeknights, which is a good thing for audiences: You can't keep a scene like this secret for long. Mon., Tues., and Fri. at 5:30 and Sat. at 7 P.M., guitarist David O'Rourke swings in the upstairs 27 Standard bar. 5/19–5/23: Bruce Barth Quintet. Sets Sun., Tues.–Thurs. at 8 P.M. and 10 P.M., Fri. and Sat. at 8 P.M., 10:30 P.M., and midnight; $10–$15 cover on weekdays, $15–$20 cover on Fri. and Sat.; $10 minimum all nights. *116 E. 27th St. (576-2232).*

Small's—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. Every Sunday, the Jazz Composers Forum, followed by the Across Seventh Street Septet. Every Monday, Jason Lindner's youthful, Ellington-meets-Mingus big band. Tuesdays, cerebral and atmospheric guitarist Kurt Rosenwinkel leads his quartet. Shows start at 10 P.M. *183 W. 10th St. (929-7565). $.*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11 P.M., with extra sets Fri. and Sat. at 12:30 A.M. 5/19–5/24: Before Ellington had made excursions to Africa fashionable for musicians in search of inspiration for big-band compositions, Randy Weston was there, soaking up material for his *African Rhythms*. Having revived the work for a show at BAM earlier this year, the pianist brings his ensemble downtown for full week's residency. *88 Seventh Ave. So., at Bleecker St. (242-1785).*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30 P.M. 5/19–5/24: The pleasures offered by boogaloo master Lou Donaldson may not be as cerebral as those of some of his free-blowing colleagues. But on tunes like "Blues Walk" and "Mr. Shing-a-ling," the altoist and his longtime sideman, beturbaned organist Dr. Lonnie Smith, are as funky as a groove enthusiast could ask anyone to get. And, a slightly mushy tone notwithstanding, Donaldson can, in fact, swing ably on bop workouts. *178 Seventh Ave. So., at W. 11th St. (255-4037). $.*

Wilson's Bar & Grill—The Upper West Side's finest jazz- and torch-singer bar. Wednesdays and Fridays: The Stingers. Thursdays: Eric. Saturdays: The Judy Barnett Quartet. Sundays: Jazz brunch with Gerard Carelli. 5/19: David Nichtern. *201 W. 79th St. (769-0100).*

Zinno—Recently renovated, this pretty Italian restaurant has moved its stage into the large dining room—affording good sight lines from most of the tables (though largely obscuring the view from the bar), and shifting the place's feel from restaurant-with-jazz to jazz-club-with-dining. 5/19–5/23: Chris Calloway, with the Roy Meriwether Trio. Shows Mon.–Sat. at 8 P.M. *126 W. 13th St. (924-5182).*

Comedy

Carolines Comedy Club—In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays, "New Talent Night," hosted by Eddie Brill.

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Nicole Jonas—The Beekman Court Reporter, Spring 1998

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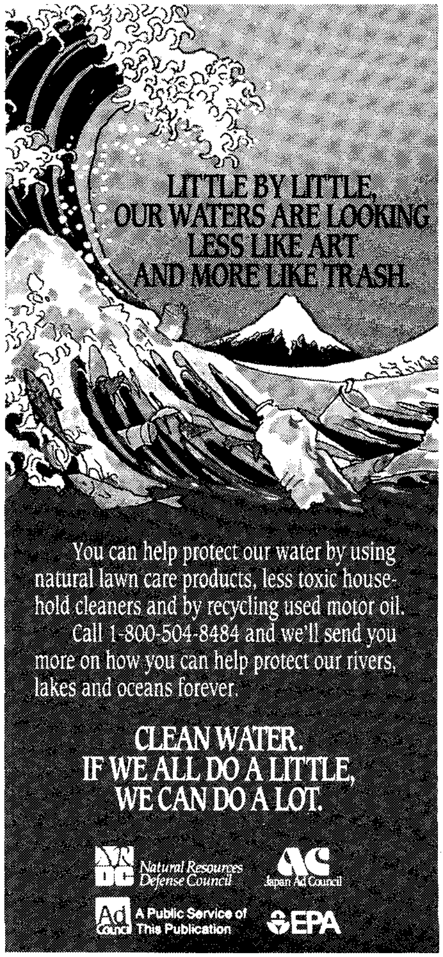
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5/21–5/24: Michael Colyar. 5/26: "Funny Shorts" film festival. 5/27: Steven Polito performs as Hedda Lettuce. *1626 Broadway, bet. 49th and 50th Sts. (757-4100). $12.50–$18.50, two-drink minimum.*

Catch a Rising Star—Chelsea's high-class variety showplace offer's sketch and alternative comedy, theater, and music—all in a theater vaguely reminiscent of the old *Late Night With David Letterman* set. Friday's "The Big Bad Music Show" explores that riskiest of all entertainment territory, humor rock. Shows Tues. at 8:30 P.M.; Wed. and Thurs. at 9 P.M.; Fri. and Sat. at 9 and 11 P.M. 5/22–6/4: Jackie Mason (see below). *253 W. 28th St. (244-3005).*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11 P.M.; Sat. at 8:30 P.M., 10:15 P.M., and midnight; and Sun–Thurs. at 9 P.M. 5/25–5/31: Kevin Brennan; Gregg Rogell; Al Lubel; Mitch Fatel; Andre Fernandez; Tim Young. *117 MacDougal St. (254-3480).*

Talent
Backseat Borscht

This is Jackie Mason again, back to remind you he's not just a TLC spokesman but also a stand-up comic. You don't have to go, but if you want to, it's up to you. Catch a Rising Star, May 22 through June 4. (See Comedy listings.)

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Fri. at 9 and 11:15 P.M.; Sat. at 8 P.M., 10:30 P.M., and 12:30 A.M.; Sun.–Thurs., continuous from 8:45 P.M. Cover is $15 Fri. and Sat.; $12.50 on weeknights; two-drink minimum. 5/18–5/24: Ben Creed; Jerry Diner; Jim Norton. *1118 First Ave., bet. 61st and 62nd Sts. (593-1650).*

Gotham—An elegant, trendy, and palatial comedy spot in the Flatiron district. Sun.–Thurs. at 8:30 P.M.; Fri. at 9 and 11 P.M. and Sat. at 8:30 and 10:30 P.M. Cover is $12 Fri. and Sat., $8 on weeknights. Two-drink minimum. 5/22–5/23: Todd Barry; Greg Vaccariello; Wanda Sykes Hall. *34 W. 22nd St. (367-9000).*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Cover is $7–$12. Shows: Sun.–Thurs. at 7; Fri.–Sat. at 7, 9, and 11:30 P.M. 5/22–5/23: Jim David; Eric Kornfeld; Greg Carey; Teddy Smith. *236 W. 78th St. (595-0850).*

Surf Reality—The Lower East Side's fave spot for sketch and improv, slackerly and otherwise. 5/21–5/23: "Toilet: A Live-Action Sitcom." *172 Allen St., second floor (673-4182). $.*

Cabaret

Asti—Singing-waiter frolics, with an emphasis on opera and operetta, are the keynote of this Village landmark. Late dining. *13 E. 12th St. (741-9105).*

Cafe Carlyle—For the rest of the month, singer-raconteur Bobby Short is in, Tues.–Sat. Every Monday, Woody Allen swings through the early set with Eddy Davis & His New Orleans Jazz Band. Sets at 8:45 and 10:45 P.M. $50 ($25 for Davis's late, Woody-free set); no minimum. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

Cafe Pierre—Joining the ever-growing list of performers to offer such "tributes," singer-pianist Kathleen Landis performs the work of George Gershwin in "Things Are Looking Up." $12 minimum; jacket and tie required. *Fifth Ave. at 61st St. (940-8195).*

Don't Tell Mama—What better way to wind down after an evening of overwrought Broadway fare than some understated cabaret? Saturdays through 5/30: Steven Brinberg's "Simply Barbra" fetishizes Brooklyn's most reclusive daughter. Wednesdays through 6/17, Lisa Ashers's "True Stories." $10–$15 cover; two-drink minimum. *343 W. 46th St. (757-0788). $.*

Eighty-Eight's—A West Village venue whose unassuming façade conceals a top-notch little theater within. Saturdays in May, Baby Jane Dexter continues her latest red-hot standards-'n'-pop revue, "The Real Thing." 5/23: MAC award winner Charles Cermele. Fridays in June and July: Tom Anderson. $15 cover; two-drink minimum. *228 W. 10th St. (924-0088).*

FireBird Café—The theater district's newest post-show snuggery, right next door to an overwrought Russian restaurant—steer clear of the Cossack-dagger-toting doormen and you'll be fine. Through 5/23: Jane A. Johnston, with Billy Barnes. Tues.–Thurs., sets at 9 P.M. Fri. and Sat., sets at 9 and 11 P.M. $40 cover; two-drink minimum. *363 W. 46th St. (586-0244).*

Michael's Pub—Julie Wilson's standing-room-only show at the recently relocated boîte has been extended into an open-ended run. Sets at 9 and 11 P.M. $20 cover Tues.–Thurs.; $25 cover Fri.–Sat. $15 minimum. *Bill's Gay '90s, 57 E. 54th St. (758-2272).*

Rainbow and Stars—Romance, prewar charm, and wood paneling, hundreds of feet above midtown. Tues.–Sat. at 8:30 and 11 P.M.; seating for dinner is at 6:30 P.M. $50 cover. Through 5/23: Rosemary Clooney (5/19–5/20 at 8:30 P.M.; 5/21–5/22 at 8:30 and 11 P.M.; 5/23, a 9 P.M. 70th-birthday gala). *30 Rockefeller Plaza, 65th floor (632-5000).*

Sardi's—Thursdays through May, comic, singer, dancer, and pianist Mark Nadler performs numbers from his 3,000-song repertoire of standards, show tunes, and other theater-district fare ($15 cover). Fridays, John Malino's combo plays jazz standards (no cover). $12 minimum. *234 W. 44th St. (221-8444).*

Spy Bar—Every Sunday night, this scarily trendy SoHo club hosts "Flick6ix," whose hosts show campy films and stage appropriately themed live entertainment. 5/24: "Teen Sex Rocks!" The party starts in the girls' locker room and ends in the backseat. Yow. Films: *Porky's, The Last American Virgin; Just One of the Guys,* and *Goin' All the Way.* $5 cover. *101 Greene St. (343-9000).*

Bars

Idlewild—The zenith of East Village theme bars, this airplane-cabin/airport-lounge hybrid is so accurately detailed that you start getting antsy after one drink. Impressive and fun, but do the busboys really have to wear those safety-orange jumpsuits? *145 East Houston St. (477-5005). $.*

the mix

Everybody Was So Young...SPOTS

John Leonard's TV Notes

When He Didn't Come Home (5/19; 9 to 11 P.M.; CBS) lets Patty Duke do what she has done before in several TV movies, and does best, which is search for a missing relative and find the awful truth. The relative in this case is her son, Robert Floyd, who has married unwisely, above his socioeconomic class, to a Kelly Rowan who is definitely not to be trusted in Chicago (Toronto, really). By the numbers, redeemed by Duke.

Dirty Little Secret (5/20; 9 to 11 P.M.; USA), while implausible to an extent that's almost woozy, crackles nevertheless with surprising energy. Tracey Gold and Ian Tracey, after a series of liquor-store heists, decide to go big-time with a kidnapping for ransom. Wouldn't you know it, the kid they steal, Michal Suchanek, was really adopted and looks amazingly like Tracey. Why won't Sheriff Jack Wagner let the FBI in on the case? Well, it seems that once upon a time he arrested Tracey, and . . . It takes the adoptive mother, Mary Page Keller, longer than it takes us to figure out what's really going on, but meanwhile we are at least always interested.

CBS: The First 50 Years (5/20; 9 to 11 P.M.; CBS) is an uneasy mix of snippets from both the news and entertainment divisions, so that Walter Cronkite, Carol Burnett, Ed Bradley, Angela Lansbury, Andy Rooney, Candice Bergen, and Dan Rather all seem to be in each other's wallets. On the other hand, this is the way we look at television, as an environment instead of a lesson plan. So we get Hitchcock, *Gunsmoke,* Edward R. Murrow, Jackie Gleason, Lucille Ball, the space program, *Playhouse 90,* strip croquet on *Falcon Crest,* Norman Lear, and Mary Tyler Moore. I am appalled to learn how much of this stuff is burned on my inner retina.

City Life (5/21 through 6/11; 8 to 8:30 P.M.; Channel 13) will spend four Thursdays telling New York stories with different themes like "Seeking Community," "Looking for Love," "Making It," and "New York at Night." First up is a nice contrast between a volunteer ambulance corps in Bedford-Stuyvesant and a debutante ball in midtown Manhattan, with passing glances at a beauty parlor, a Tai Chi practice, and West Indian cricket. Very likable television.

The Woman in White (5/24; 9 to 11 P.M.; Channel 13), a *Mobil Masterpiece Theatre* remake of the Wilkie Collins novel, is so good it can afford to waste Ian Richardson in a slim supporting role. If I were the monstrous Sir Percival Glyde (James Wilby), I'd have run off to the Continent the minute I saw that my fiancée's sister, Marian, was played by Tara Fitzgerald, who always plays for keeps on British television. Simon Callow is a wonderful Count Fosco, even if he's thin instead of fat, and Andrew Lincoln has his lovelorn moments as the art teacher Walter Hartright, but Tara steals the show. And what more could we ask of an 1860 novel than child molestation, spouse abuse, madness, and murder? Splendid.

On the Line (5/25; 9 to 10 P.M.; Channel 13) returns for another seven Monday nights of interviews with "ordinary people" remarking on their participation in the extraordinary events of the People's Century, which tonight are all about mass production—on Henry Ford's Model T assembly line at River Rouge—including Walter Reuther and the UAW, Fiats in Italy, Renaults in France, and Stakhanovites in the Soviet Union. Alfre Woodard narrates.

Happening **Some writers have been known to sniff derisively at the interpretations given their work in books-on-tape and dramatic readings (the problem, as they see it, is that the readings are not dramatic at all—only theatrical). But thanks to the Selected Shorts series at Symphony Space, fiction by Tobias Wolff, Ha Jin, and Karen E. Bender—all of whom are represented in the current edition of *The Best American Short Stories*—will be read by actors of consummate intelligence and sensitivity: B. D. Wong, Joanne Woodward, and Harris Yulin (not pictured). The May 20 reading is the penultimate event of the Selected Shorts season. (See listings.)**

Radio Highlights

Casper Citron—Saturdays at 10 P.M. 5/23: Dr. Judah Weinberger, of Columbia-Presbyterian Medical Center, discusses the promising results of a new study using radiation after balloon-angioplasty surgery. Rita Reif, arts columnist for the New York *Times,* talks with Judith Bressler, arts attorney and author of *Art Law,* about current issues in art law (including those surrounding stolen Nazi artwork). Robert Klitzman, M.D., medical anthropologist and author of *The Trembling Mountain,* discusses his search into the origins of Mad Cow disease in remote areas of New Guinea. WOR, 710 AM.

New York and Company—Weekdays at noon. 5/19: Ron Chernow on *Titan;* Jacquelyn Mitchard on *The Most Wanted;* Bill McKibben on *Maybe One;* Pamela Morgan on *Flavors.* 5/21: Andrew Sarris on *You Ain't Heard Nothin' Yet;* Robert Klitzman on *The Trembling Mountain;* Ernest Gaines on *A Lesson Before Dying;* Rebecca Luker and Michael Siberry on *The Sound of Music.* 5/22: Horticulturist Gerard Lordahl helps you combat purple thumbitis; Marion Kaplan on *Between Dignity and Despair.* 5/25: Members of the Royal Shakespeare Company; theater director Lonny Price. 5/26: Allen Hornblum on *Acres of Skin* (about Holmesburg Prison); Janette Turner Hospital on her novel *Oyster;* Lillian Ross on *Here But Not Here,* her memoir of her affair with *New Yorker* editor William Shawn; Constance Marks on her award-winning documentary film, *Green Chimneys.* 5/27: Etymologist Richard Lederer on the English language and how to use it effectively; Ron Suskind on *A Hope in the Unseen,* his study of the American University; a discussion of the Norwegian film *Insomnia.* 5/28: Merlin Holland on *The Wilde Album;* Dr. Sidney Winawer on his book *Healing Lessons;* Paul Wilmshurst and Oscar Goodman on the documentary film *Mob Law;* 5/29: Fauziya Kassindja and Layli Miller Bashir on female genital mutilation in Africa (the subject of their book, *Do They Hear You When You Cry?*); Gore Vidal on his latest novel, *The Smithsonian Institution;* Nuala O'Faolain on her memoir, *Are You Somebody;* Christopher Buckley and John Tierney on their advice in *God Is My Broker.* Leonard Lopate hosts. WNYC, 820 AM.

The Lewis Burke Frumkes Show—Sunday evenings at 8. 5/24: George Lang on his book *Nobody Knows the Truffles I've Seen.* 5/31: Andrew Klavan, author of *The Uncanny.* WNWK, 105.9 FM.

The Written Word

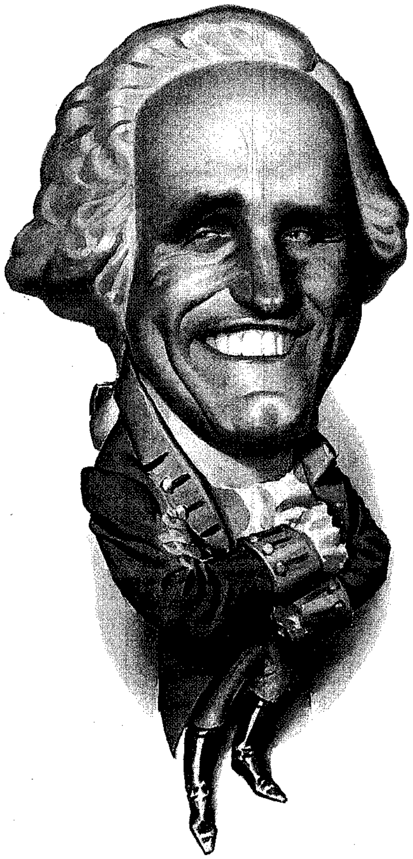
Paul Moore—5/20 at noon: Reading from *Presences: A Bishop's Life in the City.* Donnell Library,

Photographs: top, J. Greg Henry/Outline; bottom, Gregory Pace/Retna.

Tribute

Prize Drawing

Some of the greatest artists at work today—Daniel Adel, Anita Kunz, Drew Friedman, Scott Menchin, Sue Coe, Stephen Kroninger, Steve Brodner—only rarely show their work in galleries or museums; they're seen instead in the pages of magazines and newspapers. But in SPOTS, an annual exhibition of the year's best illustrations (117 were selected from a field of more than 1,400), the creators finally get their due. *New York*'s design director, Mark Michaelson, helped judge the competition, whose winning entries are on view at the Museum of American Illustration from May 20 through June 22. (See listings.)



20 W. 53rd St. (221-7676); free.

The Best of the Best American Poetry—5/24 at 3 P.M.: Readings by Yusef Komunyakaa, David Shapiro, Susan Wheeler, and others. Posman Books, 1 University Pl. (533-2665); free.

Walter Mosely—5/18 at 7:30 P.M.: The author of the "Easy Rawlins" series reading from his current work. Manhattan Theatre Club at City Center, 131 W. 55th St. (399-3030); free.

Sicilian Erotica: A Bilingual Anthology of Erotic Poetry—5/21 at 8 P.M.: Readings by Giovanni Meli, Domenico Tempio, and Giuseppe Marco Calvino. Barnes & Noble, 4 Astor Place (420-1322); free.

In Honor of Malcolm X—5/22 at 7: Featuring Amiri Baraka, Amina Baraka, Brenda Connor-Bey, Sam Anderson, Tom Mitchelson, Malkia M'Buzi Moore, Hattie Gossett, Tony Medina, Gary Johnston, and David Henderson. Hosted by Carlos Raul Dufflar and Ted Wilson. La Casa de las Americas, 104 W. 14th St., 3rd floor (369-3079); $7.

Sydney Lea and Leon Stokesbury—5/22 at 7 P.M.: 1998 Poets' Prize presentation. Nicholas Roerich Museum, 319 W. 107th St.; free.

John Updike, Louis Auchincloss, Cynthia Ozick—5/19 at 7:30 P.M.: Reading from *A Century of Arts and Letters: The History of the National Institute of Arts and Letters and the American Academy of Arts and Letters As Told, Decade by Decade, by Twelve Members.* Barnes & Noble Union Square, 33 E. 17th St. (253-0810); free.

Spring Workshop Reading—5/22 at 10:30 P.M.: Poetry Project/St. Mark's Church, 131 E. 10th St. (674-0910); $7.

Ned Rorem—5/21 at 7:30 P.M.: Reading from *The Paris Diary & The New York Diary 1951–1961.* Barnes & Noble Chelsea, 675 Sixth Ave., at 21st St. (727-1672); free.

Michael Ondaatje and Robert Creeley—5/20 at 8 P.M.: The author of *The English Patient* and one of America's best-loved poets. Poetry Project/St. Mark's Church, 131 E. 10th St. (674-0910); $7.

Nick Hornby—5/20 at 7:30 P.M.: Discussing *About a Boy*. Barnes & Noble Union Square, 33 E. 17th St. (253-0810); free.

Grace Schulman and Gerald Stern—5/19 at 6:30 P.M.: Reading from their books *For That Day Only* and *This Time*, respectively. Carl Shurz Park, the garden end of E. 86th St. Mall off East End Ave. (431-7920); free.

The Best American Short Stories of 1997—5/20 at 7 P.M.: Readings by Joanne Woodward, B. D. Wong, and Harris Yulin, with series editor Katrina Kenison. Symphony Space, 2537 Broadway, at 95th (864-5400); $17.

A Conversation With John Fowles—5/19 at 8 P.M.: The author of *The French Lieutenant's Woman* will discuss his life and work with scholar Dianne Vipond. Unterberg Poetry Center, 92nd St. Y, 1395 Lexington Ave. (996-1100); $12.

Wanting a Child—5/28 at 7:30 P.M.: Readings by Agnes Rossi, Lisa Shea, and Phillip Lopate. Barnes & Noble Brooklyn, 267 Seventh Ave., Park Slope (206-5327); free.

Lectures and Panels

"The Canvas and the Carcass" and other Soutine Stories—5/19 at 6:30 P.M.: Chaim Soutine's biography has been constructed from various stories told about him by artists, collectors, dealers, and critics. At issue is the role of an artist's life in his work. The Jewish Museum, 1109 Fifth Ave., at 92nd St. (423-3200); $10.

"What Made Chinese Art Modern?"—5/23 at 10 A.M.: Richard Vinograd will discuss modernism and modernity in late-nineteenth-century Shanghai painting. Guggenheim Museum, 1071 Fifth Ave., at 89th St. (423-3587); $10.

Events

Fleet Week—5/20–5/27: The Intrepid Sea Air Space Museum hosts this celebration of the men and women who serve our armed forces. Fifteen vessels will sail into New York harbor for the event, and 10,000 military personnel are expected. Events include a parade of ships, tours of visiting vessels, military demos, athletic tournaments, and the "best chow" contest. Pier 86, W. 46th St. at 12th Ave. (245-0072); $10 a day.

Benefits

"A Family Affair"—5/27 at 7 P.M.: A carnival-themed celebration that includes arts and crafts, raffles, caricatures, magicians, and s'mores, to benefit Camp Homeward Bound, a program of the Coalition for the Homeless. F.A.O. Schwartz, 767 Fifth Ave., at 58th St. (964-5900, ext. 172); $50 for kids, $100 for grown-ups.

Tours

East Village Tales and Taverns—5/23 at 6 P.M: A journey through the legends and lore of this ever-changing neighborhood. Meet at Astor Place in front of the subway kiosk. (969-8262); $10.

Radical Greenwich Village—5/24 at 1 P.M: A journey through the neighborhood associated with Abbie Hoffman and Liberty House, Max Eastman, Gay and Lesbian activism, and other such unconventional places and people. Meet in front of the Judson Memorial Church, 55 Washington Sq. S. (718-492-0069); $10.

The Vital Heart of Harlem: Its Spirit and Substance—5/24 at 1 P.M.: Farm lands and country estates give way to the urban Jazz Age and New York's center of African-American culture. Meet at City College, 138th St. and Amsterdam Ave. (242-5762); $12.

New York in War and Peace—5/25 at 1: Explore New York City's notable battlefields, war monuments, and antiwar protests. Stops include the Vietnam Memorial and the Fraunces Tavern. Meet at the front steps of City Hall. (439-1090); $9.

Art From Ancient Chinese Tombs—Tuesdays at noon, Wednesdays, Fridays, and Sundays at 4 P.M.: A museum tour concentrating on the range of objects discovered in Chinese tombs on recent archaeological digs. Meet at the information desk in the main rotunda of the Guggenheim Museum, 1071 Fifth Ave., at 89th St. Call 423-3500 to confirm the day and time of the tour; the schedule is subject to change.

Immigrant New York—5/24 at 1 P.M.: A tour of 150 years of Jewish settlement on the East Side, Chinatown, Little Italy, and what was once Little Africa, Little Germany, and Little Ireland. Meet at the front steps of City Hall. (439-1090); $9.

"The Streets Where We Lived"—Saturdays and Sundays at 1:30 and 2:30 P.M.: A regular walking tour inviting visitors to stroll the Lower East Side and discover how different immigrant groups shaped the city. Lower East Side Tenement Museum, 90 Orchard St. (431-0233); $8.

Metropolitan Opera Backstage—Weekdays from 10 A.M. to 4 P.M.: A unique, behind-the-scenes view of the creation of the opera. Includes costume and set design, the performers' rehearsal facilities and dressing rooms, and the opulent auditorium. At

GAME WEEK

HOME ● AWAY ●

	MON	TUE	WED	THUR	FRI	SAT	SUN
CITYHAWKS						ALB ESPN2 7:30PM	
METROSTARS						MIA MSG 7PM	
YANKEES		BAL MSG 7:30PM	BAL MSG 7:30PM	BAL WPIX 7:30PM	BOS WPIX 7PM	BOS WPIX 1PM	BOS MSG 1PM
METS		CIN FSNY 5PM*	CIN FSNY 7:40PM	CIN FSNY 7:40PM	MIL FSNY 7:30PM	MIL FSNY 4PM	MIL WOR 1:40PM
	5/18	5/19	5/20	5/21	5/22	5/23	5/24

*** Doubleheader to make up rainout on April 26**

Illustration by Daniel Adel.

Lincoln Center; call for reservations and times (769-7020); $8.

Exhibitions

"Working"—Through 6/20: The dignity of working is explored in student photographs, text, videos, and performances. 1199's Bread and Roses Gallery, 310 W. 43rd St. (631-4566); free.

"SPOTS"—Through 6/22: The Society of Publication Designers will present its annual exhibition of the illustrations that energize magazines and newspapers. The Museum of American Illustration, 128 E. 63rd St. (838-2560); free.

"Particular Voices: Robert Giard's Portraits of Gay and Lesbian Writers"—Through 6/27: Features 110 black-and-white prints and selected manuscripts from the library's archives. New York Public Library, Center for the Humanities, Fifth Ave. at 42nd St., third floor (869-8089); free.

"Opening Windows in Time"—Through 9/27: A sculptural installation by B. Amore featuring his own Italian ancestors (among other former tenement residents). Lower East Side Tenement Museum, 66 Allen St. (431-0233); $8 museum admission.

"America's Concentration Camps: Remembering the Japanese-American Experience"—Through 1/5/99: An exhibition that tells the story of this shameful chapter in American history through the eyes of the incarcerated. Photographs, mementos, and home videos contributed by some of the 120,313 people who were held in the camps—two thirds of whom were American citizens—will be on display, along with maps and statistics from each camp. Ellis Island Immigration Museum, New York Harbor. Call 363-3200 for directions to the museum and more information. $5.

"Landmarks of New York"—Through 8/23: An exhibition of photographs by Barbaralee Diamonstein, coinciding with the release of *Landmarks of New York III,* which documents more than 1,000 historic sites. The New-York Historical Society, 2 W. 77th St. (873-3400); $5.

Bridging New York—Through 6/28: Selections from the museum's painting, print, and photographic collections dealing with the city's bridges. The Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (534-1672); $5 suggested contribution.

"Proudly We Served"—Through 9/5: Photographs, artifacts, and models commemorating 200 years of service by African-American veterans. Intrepid Sea Air Space Museum, Pier 86, W. 46th St. (957-7055); $10.

New York From Above: An Aerial View—Through 6/14: An exhibit of 26 paintings by contemporary artist and geographer Spelman Evans Downer that chart the evolution of Greater Gotham over the past 100 years. His work depicts historical landscapes before extensive urbanization and also includes space-age satellite views of Manhattan. The Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (534-1672); $5 suggested contribution.

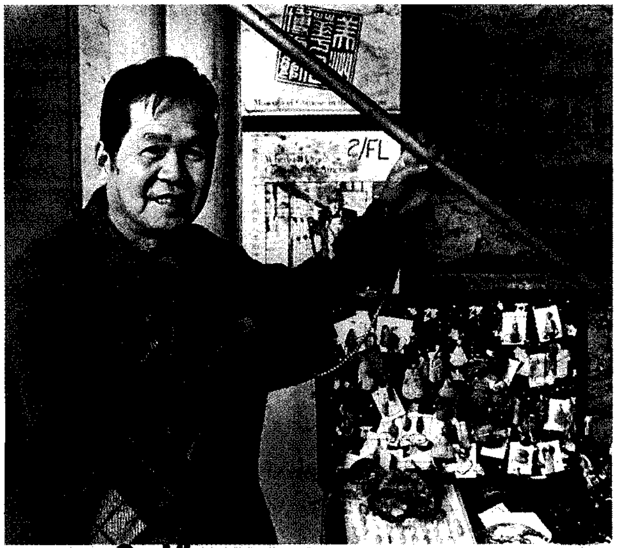
"A Float for All Seasons: New York's Ethnic Parades"—Through 1/10/99: Mini-floats, paraphernalia, and photographs celebrating cultural identity in New York. The City Partners Gallery at the Museum of the City of New York, 1220 Fifth Ave., at 103rd St. Call 534-1672 for more information; $5 suggested contribution.

"Broadway! The Great White Way in 1898"—Through 6/28: The show features stars, costumes, and a set of models reflecting Broadway 100 years ago. The Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (534-1672); $5.

"The New Metropolis: New York, 1898–1998"—Through 12/1: A yearlong exhibition commemorating the consolidation of the five boroughs to form New York City. The Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (534-1672); $5.

Online

New York Magazine on the Web—Click from the links in "Stephanie's Surf Report" (in the "Today" section of www.NewYorkMag.com) to visit a new Website reviewed every day. This week: Cybertour New York apartments before you sign the lease; order movie rentals online for delivery to your door; track your frequent-flyer miles with biztravel.com; keep an eye on New York felons at Parole Watch; and find new ways to please your pooch with Purina. But before you leave www.NYMag.com, check out all our other great stuff, like selected articles from the current issue and a searchable "Cue" section, plus daily picks of New York events in "Vanessa Takes Manhattan," "Sound Choices" for music from Ethan Smith, "First Words" for bibliophiles, and our Subscriber Service Center.



On View

Worker's Compensation

"You can't eat eight hours a day nor drink for eight hours a day nor make love for eight hours—all you can do for eight hours is work," Faulkner lamented. "Which is the reason why man makes himself and everybody else so miserable and unhappy." But the high-school-student artists represented in a new exhibition at 1199's Bread and Roses Gallery view work as the most reliable source of personal dignity (we'll see what they think after a few years on the job). All manner of labor is honored with photographs, text, videos, and performances in "Working," opening May 20. (See listings.)

Photograph by Garfan Chan.

for information call

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Keil *continued from page 73*
towels. Also: an array of linens for bed, bath, baby, and beach as well as table accessories.

For a moment there, it looked as if the cigar-smoking trend was on the verge of being stubbed out as Hamptons Tobacco Company shuttered its three locations. But **Blue Train Tobacco Co.** (55D Main Street; 516-329-8993) has rolled into the vacated East Hampton space, with enough sheaves of Fuente and Davidoff stogies to keep puffaholics happy. There are also periodicals and Blue Mountain Coffee by the cup or pound to go with that first stinker of the day.

Like so many other towns with Main Streets in this great land, East Hampton now has a (ladies only) **Banana Republic** (35 Main Street; 516-329-3142). A branch of the cheerily named **Breezin' Up** (21 Main Street, East Hampton; 516-329-9370) sells sweatshirts, T-shirts, and cotton dresses. Pick out the perfect Father's Day card at **Red Marq** (2426 Main Street, Bridgehampton; 516-537-2176), a high-end paperie that will do personalized invitations for that tented benefit you're hosting out back but also has a raft of journals, paperweights, scented rocks, and potpourri.

Chico's (8 Jobs Lane, Southampton; 516-287-9081) is the new gauzy-cotton-clothing shop on the block. Down the street, the first American offshoot of the Parisian jewelry store **Marie Streichenberger** will open—to prep people for her Madison Avenue store—over Memorial Day weekend (46 Jobs Lane; 516-287-6252). So will **Shinnecock Ltd.** (60 Jobs Lane; 516-283-3937), an *haute* trading post with Native American flatware, rugs, jewelry, and paintings.

Latter-day flower child Calli Montroy, 22, and partner Eduardo Avancini are steering the sixth borough into a New Age. **Calli's Herb Shop** (91 Jobs Lane, 516-287-4860) is a tiny emporium of teas, oils, vitamins, healing books, hard-to-procure herbs, and sage sticks.

Welcome **Sweatshirt Expresse** (98 Main Street; 516-287-1413) to Southampton; the product line is self-evident. Custom logos are also available, in case you want to appear well vacationed and have Aspen and Sugarbush sweats on hand.

Say farewell to those little party dresses at Margot's; crinoline and taffeta have gone the way of some of Gin Lane's beachfront. Instead, **Amandari** (10B Jobs Lane, Southampton; 516-283-5500) of Palm Beach and Salisbury, Connecticut, has house gifts for that Buddhist buddy with the extra bedroom—Southeast Asian–influenced objets for home like mahogany salad bowls and Balinese-inspired serving trays.

Young independent-film producers gearing up for the Hamptons film festival, take note: You don't have to go back to the city to splice and dice. **Windmill Studios,** inside a quaint 100-year-old farmhouse (225 Windmill Lane, Southampton; 516-287-9560), has teleconferencing and full-service production and editing capabilities. There are also professional videographers to cover all kinds of events, from clambakes to Peggy Siegal premieres.

The town of Water Mill had just a handful of shops and a post office, but suddenly a 30,000-square-foot meteor of a shopping center has touched down with a **Blockbuster Video, La Palomas Restaurant, Tortellini Restaurant,** French-catering business **Mazu of Paris, Southampton Wines & Liquors,** the furniture store **Southampton Custom Works, Mailbox/Packaging, Double Rainbow Ice Cream, Water Mill Bagels,** and a **Gourmet Food Market,** among others (250 West Montauk Highway).

Carruther's Flowers no longer blooms in the American Hotel, which has co-opted the space and turned it into the **American Hotel Boutique** (Main Street, Sag Harbor; 516-725-3535). Instead of Prell shampoo and Duracell camera batteries, there are eight different kinds of vinegar, Petrossian caviar, pâtés, smoked fish, and foie gras, plus Christofle glassware and Davidoff cigars. Gitanes and other Euro cigarettes are sold alongside American Hotel robes.

Kayaks and canoes don't upset the bay's piping plovers the way water-skiers do: **Sag Harbor Nautical** (34 Main Street; 516-725-0705), which replaced Carriage House Antiques, sells and rents them as well as the clothing and backpacks required.

GYM AND TONIC

Yoga Zone has closed, but two former instructors there are channeling their spiritually correct stretching techniques at **Summer Kicks** (5 Railroad Avenue, East Hampton; 516-324-5333). The studio has also imported indoor cycling's top instructors from New York, Los Angeles, the United Kingdom, Australia, and South Beach to launch the first Hamptons spinning classes.

INN VOGUE

Boutique hotels aren't strictly limited to the island of Manhattan: The once-dreary Montauk Manor is now **Peri's** (206 Essex Street; 516-668-1394), a chic bed-and-breakfast with an enclosed garden. Rooms have theme-park names like "Fez," "Marais," and "Millennium." Pancake breakfasts are included in the price, but spa treatments—massages, aromatherapy—alas, are not. ■

Additional research by Anastasia Lenglet.

Sports

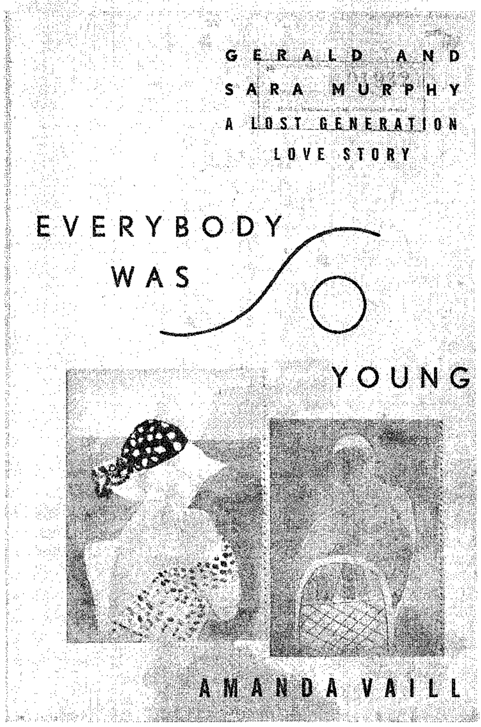
Carey Wall Street Rat Race—5/20 at 6:30 P.M.: The tenth annual 2.5-mile race in which participants must wear business attire. Post-race celebration at Pipeline with free beer for all participants. Call 860-4455 for meeting place and more information.

New York Historical Ride—5/22 at 10 P.M.: A moonlit bike tour of monuments and landmarks sponsored by Time's Up. Meet at fountain at City Hall Park.

In Print

Found Generation

He refused to carry money in his pockets, because it spoiled the line of his suit. She wore her pearls to the beach, and to nude sittings for Picasso. Gerald and Sara Murphy, soignée host and hostess to artists of the Lost Generation, were magnificent literary characters. And no one knew this better than the writers who came to their parties: Hemingway used Gerald in *The Sun Also Rises;* Dos Passos used Sara in *The Big Money;* and Fitzgerald used them both in *Tender Is the Night,* where they are named Dick and Nicole Diver. It's fitting, therefore, that Amanda Vaill's new biography of them, *Everybody Was So Young* (Houghton Mifflin, $30), is memorable for its exploration of the mysterious relationship between artists and their material—and for its proof that the former are often unbearable outside of their art. (Fitzgerald, seeking the attention and apparently the approval of Sara, once gobbled "filthy old hundred-franc banknotes" during a taxi ride.)



in concert

Tan Dun's *Red Forecast* at Carnegie Hall

Classical Music

Tuesday, May 19

Chamber Music Society of Lincoln Center—Performs works by Stephen Hartke, Ezra Laderman, Henri Lazaroff, and Judith Weir. *Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (501-3330), at 8; $17.*

Wednesday, May 20

The Orchestra of the S.E.M. Ensemble—Performs Roscoe Mitchell's *Fallen Heroes* and works by Petr Kotik and G. F. Handel, with Thomas Buckner, baritone. *Alice Tully Hall, Lincoln Center (875-5000), at 8; $18–$30.*

Thursday, May 21

New York Philharmonic—Performs Shostakovich's Symphony No. 7, "Leningrad"; Kurt Masur, conductor. *Avery Fisher Hall, Lincoln Center (875-5000), at 8; $20–$75.*

Interpretations—William Brown, tenor, performs works by Olly Wilson, Wendell Logan, Leroy Jenkins, and others. *Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (501-3330), at 8; $10.*

Bargemusic—Sextet performances of Strauss, Shoenberg, and Dvořák. *Fulton Ferry Landing, under the Brooklyn Bridge, Brooklyn (718-624-4061), at 7:30; $20–$30.*

Friday, May 22

New York Philharmonic—See 5/21.

Saturday, May 23

National Wind Ensemble—Performs with the New England Symphonic Ensemble and choral groups. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $16–$65.*

New York Philharmonic—See 5/21.

Sunday, May 24

American Composers Orchestra—Performs premieres by Derek Bermel, Michael Gordon, and Todd Levin, as well as a multimedia piece about the Vietnam War by the composer Tan Dun, *Red Forecast;* Tan Dun, conductor. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 3; $16–$65.*

New England Symphonic Ensemble—Performs works by John Rutter and Joseph Haydn with several choral groups; John Rutter, conductor. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $16–$65.*

Bargemusic—See 5/21, at 4.

Ground Rules:

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

Monday, May 25

New York Philharmonic—Performs Prokofiev and Tchaikovsky; Kurt Masur, conductor. *St. John the Divine, Amsterdam Ave. at 112th St., at 8; free, seating is first come, first served.*

Dance

American Ballet Theater—Performs *The Merry Widow,* 5/19–5/20, and *Giselle,* 5/21–5/23, at 8. *Metropolitan Opera House, Lincoln Center (362-6000); $18–$115.*

Elisa Monte—Performs old standards as well as two new works by Monte, *Spin* and *Tears Rolling,* and premieres by David Brown, *Senso Unico* and *Testimony,* 5/19–5/24. *The Joyce Theater, 175 Eighth Ave., at 19th St. (242-0800); $30.*

New York City Ballet—Performs 5/19–5/24. *New York State Theater, Lincoln Center (870-5570); $15–$68.*

Joyce Soho Presents—Choreography by Ariane Anthony/Jackson Kent, Pat Cremins, Shannon Hammel, and Manuel Perez, 5/21–5/23, at 8. *Joyce Soho, 155 Mercer St. (334-7479); $10.*

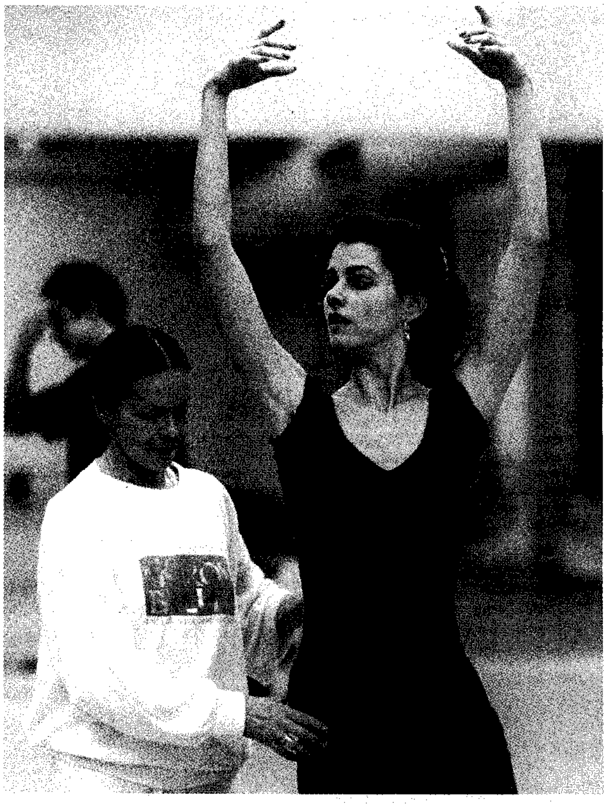
Forever Tango— The classic Argentine form, performed by Luis Bravo. *Walter Kerr Theater, 218 W. 48th St. (239-6200); $30–$65.*

Performance

Beauty, Awakened

When American Ballet Theatre presents *The Sleeping Beauty* at the Metropolitan Opera House May 29–June 4, the 108-year-old masterpiece (created for what is now Russia's Kirov Ballet) will have been revitalized by the work of coaches—veteran artists who transmit their accumulated wisdom dancer-to-dancer to the rising generation. Notable among these mentors is Irina Kolpakova (below, with Veronica Lynn), the acclaimed Kirov ballerina of the fifties and sixties, who, to this day, is incapable of uttering a few words without her body's turning them into poetry.

Kolpakova was known for the delicacy and lyricism of her line, and for a sweetness that was never cloying but fresh and animated by gaiety. Her radiant expressiveness was coupled with a chiseled technique. Observed in rehearsal, she's tireless in eliciting from her protégées strength and exactitude when it comes to the rendering of steps and the projection of truthful inner feeling. "All movements," she declares, "must come from the heart."



She tries to restore in today's dancers, who cultivate physical virtuosity at the expense of subtler qualities, the sculptural dimension of classical dancing as well as a potent sense of atmosphere—the nature of the place in which one is dancing and the prevailing mood. While she admires the dynamic quality in the American virtuosi she coaches—"Kirov could be a little slow"—she insists, often through the breathtaking example of her demonstrations, that dancing is mere acrobatics if it's not constantly illuminated by the imagination. **TOBI TOBIAS**

Photograph by Martha Swope.

kids

Ground Rules:

◍ = free

● = now or never (one-shot deal or final week)

River Raft...Tugboat...Tall Ship

Children's Events

Down the Mississippi—An adaptation of Mark Twain's not always politically correct masterpiece, *Big River: The Adventures of Huckleberry Finn,* is admirably staged by **NEW YORK YOUTH THEATER** (see photo). Through 5/31. Thurs. and Fri. at 7, Sat. at 2 and 7, and Sun. at 3. Greenwich Street Theatre, 547 Greenwich St. (242-2822). General admission is $12, $10 with advance payment.

Ship Shape—Get behind the steering wheel of tugboat *W.O. Decker* for twenty-minute guided rides around New York harbor leaving from the **SOUTH STREET SEAPORT.** 5/23, 11 to 3. $10. Reservations are recommended. Another exotic way to ship out from the same location is on the largest active wooden tall ship in the world, the H.M.S *Rose.* No prior sailing experience is required of the 60 to 80 "sail training participants," but everyone should be 10 or older. Day trips set off at 9 and return at 6, on five weekends through August. To reserve, call 748-8786. The cost, which includes lunch, is $150 per person. ●

London-Bound—To enter "The Winnie-the-Pooh Essay Contest," kids should be between the ages of 7 and 11 and prepared to write about their favorite aspect of New York City. The carrot—or should we say pot of honey—is a trip to England, where the winner and three members of his or her family will see a production of *The House at Pooh Corner* and visit the real forest where Pooh (the stuffed animal) lived. A winner from England—with a different writing assignment—will get to come here and see stuffed animals belonging to A. A. Milne's son Christopher that inspired the author to concoct the fictional bear of little brain—and sidekicks Tigger, Piglet, Eeyore, and Kanga. (New Yorkers can easily visit those animals on the second floor of the Donnell Library Center.) Entry forms with further details are available at every public library. Entry deadline is June 5. ●

Tennis Anyone?—Free tennis lessons—after school and all summer long—are offered throughout the city under the auspices of the **NEW YORK JUNIOR TENNIS LEAGUE.** Loaner racquets and balls are available. Call 718-786-7110, ext. 26, for further information. ●

The Wizard of Oz—Mickey Rooney is the Wizard, and Eartha Kitt plays the Wicked Witch of the West, in a 90-minute megaproduction incorporating songs from the 1939 movie. Through 5/31. **THEATRE AT MADISON SQUARE GARDEN,** 2 Penn Plaza (307-4111); $19–$49.

In Hand—In her nineteenth-century Russian version of "Punch and Judy," puppeteer Amy Trompeter flips her top skirt over her head to make the puppet stage. Performances at the First Annual Handpuppet Festival also include Janie Geiser's version of a Grimm tale and Great Small Works' "Metropolis" and new detective show. 5/21 through 5/31. Kids' shows are 5/23, 5/24, 5/30, and 5/31 at 3, with a puppet-making workshop 5/23 from 10 to 2 ($25 workshop fee includes matinee admission). **LOS KABAYITOS PUPPET THEATER,** CSV Cultural Center, 107 Suffolk St. (260-4080, ext. 14). Reservations recommended. Tickets are $10 for adults, $6 for kids. ●

Beyond Circus—The New York run of the Montreal-based **CIRQUE DU SOLEIL'**s acclaimed *Quidam* has been extended through 7/5. Suitable for older kids, it takes the circus form to new levels of quirky sophistication. Battery Park City. Through 7/5. Tues.–Thurs. at 8, Fri. at 6 and 9:30, Sat. at 4:30 and 8:30, and Sun. at 1 and 5; call 800-678-5440. Tickets are $31.50–$59.50 for adults, $15.71–$41.75 for children (tax is included in ticket price). ●

Babytalk—Sponsored by the **CHURCHILL CENTER,** a talk by Judith Marchese about the "Vital Role of Parents in Language Development" is at the Dalton School, 108 E. 89th St. (722-0610), 5/21 from 8 to 9:30 P.M.; $30 per family. ●

Don't Sink the Ship—The **SOUTH STREET SEAPORT** hosts a free daylong "S.O.S. Festival" with something for everyone—a life-jacket fashion show, a fireboat water show, and opportunities to design signal flags and learn how to tie nautical knots. Pier 16, 207 Front St. (748-8590). 5/23 from 11 to 4. ●◍

Something Fishy—The supremely child-friendly **AQUARIUM FOR WILDLIFE CONSERVATION** makes a good break from hot dogs and circular rides at the nearby amusement parks all summer long. This Memorial Day weekend, the aquarium kicks off the International Year of the Ocean with narrated marine-mammal feedings, docents everywhere to answer each one of your child's questions, games, art projects, and giveaway coloring books. 5/23, 5/24, and 5/25 from 11 to 4. W. 8th St. and Surf Ave. in Coney Island. For further information, call 718-265-FISH or visit the Website at http://nyaquarium.com. General admission is $8.75, $4.50 for children. ●

Prank Call—On "New York Kids," Matt Costello—a.k.a. the Game Guy—plays games with youngsters in the listening audience that combine the radio and telephone. 5/24 from 6 to 8. WNYC AM 820. ●●

Toad of Toad Hall—Syracuse Stage's lush musical production of *The Wind in the Willows,* adapted from the underappreciated children's classic by Kenneth Grahame, opens next week at **NEW VICTORY THEATER.** 5/29 through 6/14. 209 W. 42nd St. (239-6200); $10 to $25.

cue

Barbara Ensor
Kids

Patricia Falvo
Movies

Brian Farnham
Sports

Vanessa Grigoriadis
In Concert

Linda Hall
Books
Events
Radio

John Leonard
Television

Edith Newhall
Art

Robin Raisfeld
Restaurants

Stephanie Saulmon
Online

Jennifer Senior
Theater

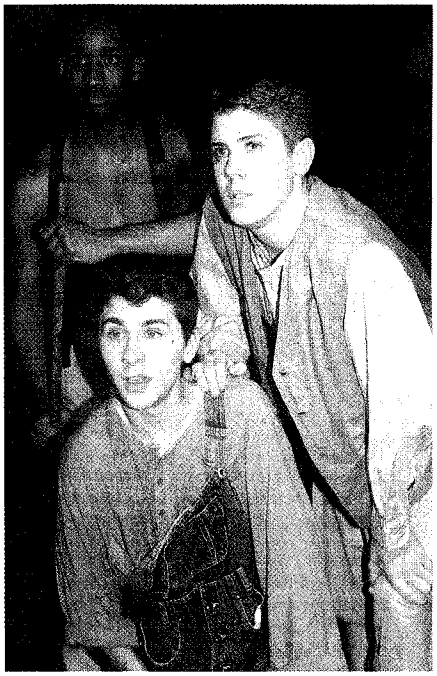
Ethan Smith
Nightlife

Performance

Take Me to the River

'Some of the scenes and the language are harsh—like when Huck's pap kicks him in the shack—and we weren't sure how that would work with the audience sitting two feet away," says Phill Greenland. Under Greenland's direction, New York Youth Theater's *Big River: The Adventures of Huckleberry Finn* floats far above the pokey 56-seat theater that houses it. The ensemble of 26—ranging in age from 8 to 32—frequently show up in unexpected parts of the theater, one of many tricks Greenland says he used to shoehorn the musical (a Broadway hit from the mid-eighties with songs by the late Roger Miller) into a space scarcely larger than a living room. Voices emanating from all around the dimly lit theater sing "The Crossing," a gospel song about slavery, and the audience can literally feel it. As Huck, Kevin Thomas Conroy perfectly captures the feisty humanity no one seems to be able to stamp out of the character. Dwayne Mann is also just right as Huck's friend Jim, the slave making a run for freedom who outclasses his owners and pursuers. "Incredibly strong mentoring relationships always seem to develop between the adults and kids in the cast," says Greenland. The camaraderie is strong enough to sway some who didn't survive the auditions to stick around anyway, helping out backstage. No one here gets paid, and with tickets at $12 ($10 with a reservation), the seven-year-old itinerant theater group is forever on the verge of extinction. Right now, kids who work up the nerve to call about tryouts for upcoming NYYT productions are greeted with a dispiriting answering-machine message hinting that there may not be any: "*Winnie the Pooh* . . . has been indefinitely postponed." Say it isn't so. (See "Children's Events" for details.)

BARBARA ENSOR



Photograph courtesy of the New York Youth Theater.

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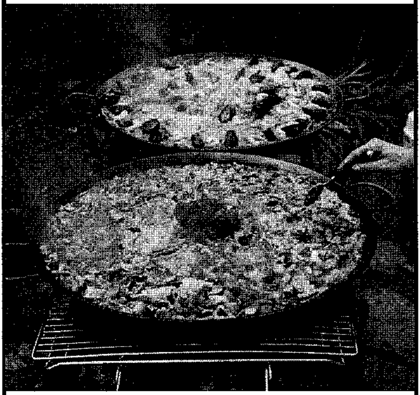

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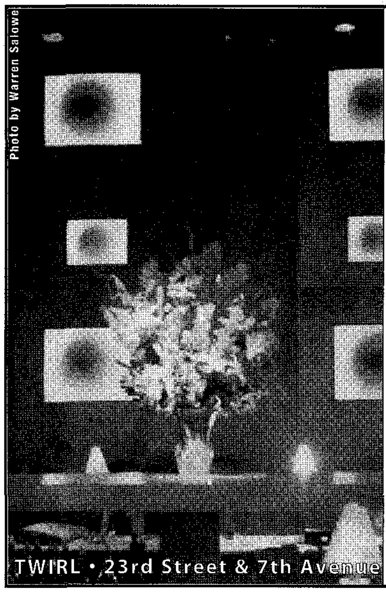

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Beautiful, Buxom Widow—Slim, Christian, NY based, says "Come join me in Bordeaux for wine, Strasbourg for foie-gras, the Loire Valley for castles, Paris for art, Baden-Baden for the Music Festival... all within a few hours of my European country house." You should be a gentleman, legally single, educated, not poor, cultured, preferably multilingual, nonsmoker, 50-60. 3738 ✉

Monarch Notes: Extremely...—Handsome, successful, fit, intelligent, fun, romantic, 40-year-old, tall Jewish CEO desires just "1" woman, 25-35, over 5'5", who has similar qualities, to share a wonderful life. Take a risk - answer the ad. You'll never know what may happen. Must enjoy summer boating. 3648 ✉

Handsome, Affectionate, Sensitive—And loving 44-year-old professional (5'10" and thin) - likes warm evenings at home and some of the other good things too (movies, restaurants, travel, etc.). Seeks attractive female - affectionate and loving. Photo a must/phone. 3730 ✉

Bright, Outgoing—White Catholic female, 33, 5'6", slim, MBA candidate with a successful career, seeks confident, funny, established NYC Catholic male, 30-45, who enjoys the city and is optimistic about life and the future. Note/photo/phone. 3651 ✉

Very Successful NY Businesman—In late 50s, is looking for summer romance. Got my new convertible. Got my travel plans. Got my plane reservations. All I need now is the girl. If you are an attractive lady up to 45, please respond. PS. Summer can always spill into fall. Photo a must. 3740 ✉

Vigorous Attorney—Jewish, nonreligious widower, 63, looks much younger, 6'1", slim, gym-fit, nonsmoker, romantic, sensual, good sense of humor, verbal. Enjoys theater, movies, fine dining... Seeks vivacious, shapely, slim woman, 45-55. 3700 ✉

Single Professional Senior—Active, athletic, very attractive, fun-loving, no dependents, seeks younger, interesting woman for companionship and romance. Will exchange photos. 3720 ✉

Cute, Fun NJ Male—Jewish, divorced, 51, 5'7", fit lawyer (NJ), nonsmoker. Likes: spur-of-moment fun, movies (Casablanca and any film noir), idea of cross-country driving trips with no set itinerary, Caribbean, sense of humor, beaches (Hamptons, LBI, Rehoboth Beach), street fairs, shopping in the village/Soho, dance/techno music, my kids (23 and 21), jeans on weekends, Rolling Stone, New Republic, New York Times. Seeking cute, warm, bright Jewish woman, 35-53, NJ/NY, who is intrigued, I hope, by at least some/most of the above. Note/phone/photo appreciated. 3696 ✉

Passion For Life, Laughter!—Openhearted corporate president/inventor, multifaceted, handsome, romantic man, adventurous spirit, 5'10", solid, 43, joy for fitness, the arts, travel, seeks gentle, caring woman under 37, for serious romance. Phone/photo a must. 3732✉☎

Man To Man—From the Midwest to the Ivy League to Manhattan. 50s, 5'8", 145. I'm a nice guy, intelligent, attractive, successful, masculine. Looking for friendship, more if possible, with someone similar. Younger would be nice. Too much younger would be stupid. A few of my favorite things: movies, museums, Central Park, foreign travel, dinners - from Lutece to the Lower East Side. Tell me about you. Photo appreciated and returned. 3678 ✉

A Keeper, Not A Player!—In search of fit, attractive, single white female, 25-32, who's fun, outgoing and family-oriented, for this 5'10", cute, white Jewish male, 33, trim and fit, well-established, dependable, stylish - loves fine dining, travel and outdoor sports... For long-term romantic relationship. Photo preferred. 3672 ✉ ☎

Handsome, Successful, Athletic CEO—40, 5'8", 150 lbs, searching for love and romance with a beautiful actress/model, 25-35, for committed relationship and family. Note/photo. 3664 ✉

Kiss Me In The Rain—White Christian female, tall, very pretty strawberry blond, stylish, 35, funny, interested and interesting, seeks funny, communicative, creative, successful, fit, handsome yet modest, super-nice guy, 35-40. Photo/note. 3690✉

Model Looks—European, green-eyed, jet-black hair, young lady in search of mature, responsible, high-society gentleman, preferably prominent businessman, to enjoy together the best love and life have to offer. Possibility of marriage in mind. 3366 ✉

Charming Jewish Prince...—34/5'9"/160, GQ type, self-made financier... "Works hard and plays hard." Seeks a real catch! Looking for stunning, attractive, witty, intelligent NJ (preferably) woman who loves sushi, trips (including AC). She's professional, classy, understanding of success, its rewards and busy schedules, loves the finer things in life. Only baggage can be Prada or Louis Vuitton. Photo/note a must, please. 3689 ✉

Cute Enough Guy To Say—I've never been thrown out of bed. 39, with a sense of humor and a major zest for life, I am a successful business owner and the happiest person (I'm having a ball) I know... It's just that I haven't said "I love you" for about three years and wouldn't mind saying it again. Social drinker but I'm tired of the bar/singles scene. I'm looking for that "one" female, 26-36, whom I am attracted to - and would love to start a long-lasting relationship. If you are a fun-loving, successful, free-spirited, independent, beautiful (in and out) woman with a touch of class, look me up. Note/phone/photo would help. 3679 ✉

Gentleman—Kind, caring, romantic, honest, divorced, 56. Interested in meeting only one special woman. Please be communicative, faithful, attractive, playful and willing to share life in a very special nurturing relationship. Travel, fine dinning, friends, family and each other must be a priority. Note/photo. 3739 ✉

Seeking My Soul Mate—Single Jewish man, boyish-looking 39, warm, sentimental and playful, seeks a smart, spirited woman for lasting romance. Pleasures range from the serious (opera, linguistics, philosophy) to the pedestrian (well, I love to walk) to the downright silly (no confessions in print). Will take an average or Rubenesque build over the "waif" look any day, but a kind and generous spirit is the only sine qua non. Photo appreciated (not required). 3713 ✉ ☎

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Bearded/Bearish—Architect/photographer - 68, loves good music, movies, cats, puns. Wants to share museums, concerts with a nonsmoking Manhattan woman. 3701 ✉☎

Modern Orthodox Jewish Male—Lawyer, handsome, 41 years old - enjoys biking, movies, the beach and weekends in the country. Looking for pretty, down-to-earth female, 28-37, for fun times together leading to perpetual bliss. 3647 ✉

Attractive, Bubbly (With Great Smile)—Businesswoman, 33, Jewish, physically fit, financially secure - loves running, reading, travel and more. Seeks an intelligent and sincere man for long-term relationship, 28 plus. Photo/note/phone. 3706 ✉

Bisexual?—Jewish professional, 39, 5'9", fit, seeks Jewish female, under size 8, to start a family. 3703 ✉

Down-To-Earth Woman—Savvy, slim, 60-something with MBA. Loves theater, movies and travel. Seeks soul mate who is smart and has a joy for life. Deep laugh lines a must. 3653 ✉ ☎

Blond Professional—Single white female, 29 (Catholic), in Manhattan, seeks nice professional gentleman. 3661 ✉ ☎

Confirmed Bachelorette—Loves living alone but also loves male companionship. I'm blond and beautiful, smart and sane, kind and caring. I have one wonderful grown son. Am somewhat of a workaholic, but could always make time for movies, theater, dinner, etc. with a great guy who's sane, kind, funny, smart, 45 plus. No married men. Note/photo must. 3675 ✉

Still Looking—For well-bred female Wasp, 50s, city and country. 3726 ✉

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Just Turned 30—Curly blond, amber eyes, striking, fit, fun female - seeks educated professional male, 30s, 5'10" plus, for movies, meals, museums, more. Note/photo. 3725 ✉

Young Ann Margaret Look-Alike—5'9", fun, successful, shapely, seeks handsome, tall tycoon, 35-55, with a sense of humor and upbeat, positive attitude. Note/photo a must. 3721 ✉

Pros And Cons—I'm a 5'3", size 6, dark hair, green-eyed Jewish mom with great skin, who doesn't look her age (40). I'm very pretty, very intelligent, very funny, very honest, highly successful yet down-to-earth, and don't play emotional games. I'm looking for an extremely bright, emotionally evolved, highly successful man who is confident, capable, well-spoken/-mannered and committed to health, family, friends and finding his soul mate. Please be a handsome man of your word, in good shape, funny, friendly, energetic, with a big heart and a soft gentle touch. No smoking/addictions, past or present. (914), (212), (203). Note/photo. 3734✉

Lady Veterinarian—Seeks educated, successful, 50-58, single white male to share sophisticated country living (including horses) and the arts. Note/photo/phone. 3717 ✉

Bright, Beautiful Blond—5'4", green eyes, slim, 44, successful, Jewish, divorced, generous, with a great sense of humor. I like to travel, golf, read, work out and go to movies. Seeking a sophisticated, handsome man, 40-55, who is sincere and financially secure. Photo/note. 3710 ✉

Classic Beauty—With captivating smile. Professional white female, 31, 5'9", 125 lbs, elegant yet athletic, educated, alluring, with Madison Avenue style and traditional values, seeks very successful, distinguished, intelligent, fit, confident, witty male with diverse interests. Note/photo appreciated. 3642 ✉

Tenor Seeks His Soprano—Tall, dark, secure, located in CT woods, spiritual musician/lawyer, Wasp, seeks late-30s to early-40s woman with grace, charm and humor, for love and companionship. Photo required for response. 3685 ✉

Pretty Jewish Female—43, slim and fit, Ivy-educated, likes tennis, movies, theater, Westchester. Note/photo. 3657 ✉

Warm, Adventurous—Pretty, petite Jewish woman, health professional/writer, seeks stable, sincere white male, 35-49, handsome, creative, fun-loving, for serious relationship. I am 37, slim, active, love the outdoors and kids. Nonsmoker. 3707 ✉☎

Let's Swing Together—On the golf course, tennis court and dance floor. Criminal attorney, young 40, Jewish, 5'8", attractive, with dimples and a full head of hair - avid golfer, athletic - seeks future with slender, sexy, athletic woman under 35, who values ethics and integrity, and enjoys the occasional conversation regarding politics, religion, race, life, etc. Note/photo/phone. 3711 ✉☎

Affectionate Executive/Attorney—Early 40s, affluent, good sense of humor, handsome, well-traveled, with diverse interests, would like to meet an educated, beautiful, warm, sincere woman (25-35) with good sense of humor. Nonsmoker. Please, photo/note. 3733 ✉

The Millennium Is Coming!—Let's walk hand-in-hand together over that 21st Century bridge. Me: professional female, warm, witty, pretty, in-shape. You: 50-plus man, caring, attractive, good mind in sound body. Note/prefer photo. 3692 ✉

Japanese, Pretty Ballerina—Sensual, independent, perpetually studying ballet and piano, seeks athletic, financially secure, handsome, 45-60 male. 3646 ✉☎

Physician/Rancher—Engaging man of integrity, accomplishment and passion. Surgeon, 46, handsome, unique, athletic, traveling often to Montana ranch, seeks attractive, slim, interesting woman, 30-45, emotionally stable, for lasting relationship. Photo needed. 3724 ✉

Let's Have Some Fun—Successful businessman, single white male, 40, with established career, seeks a lady for fun and lasting partnership. He enjoys NYC, adventurous travel, the outdoors, romantic moments and much more. If you are a lady of Christian background, attractive and slender, petite, between 28 and 36, capable, independent and looking for a real change, you should contact me. I am ready to create something special with the right lady. Send a note with recent photo and phone. Let's find out more. 3709 ✉

Blond Bombshell Seeks Fuse Lighter—Very attractive, petite, blue-eyed, bright entrepreneur seeks slim, nonsmoking, warm, witty, arrived Jewish male, 50-60. Photo/note. 3677 ✉☎

A Cross Between A Fantasy—And an angel. This classy, attractive professional woman seeks a soul mate who appreciates and offers integrity, emotional and financial security, communication, playfulness. Nonsmoker. Age 45-50. Phone/note. 3674 ✉

Very, Very Handsome, Intelligent—Cultured, well-dressed man, 38, in superb physical condition, seeks special, beautiful, slender and glamorous older woman, 50 plus, for witty conversation, laughs and tender moments. 3662 ✉☎

Asian Beauty—30, well-educated, sweet, seeks sophisticated, smart, very successful man. Note/photo. (212) preferred. 3670✉

Gentle Young Woman—Very attractive, professional, sensitive and witty, seeks professional man in 50s. NY or CT. Note/photo. 3656 ✉

Very Happy, Very Pretty—Mental health professional, Jewish, 29, naturally curly hair, big brown eyes, upbeat, fun, funny, athletic: tennis, horseback riding, dancing. You: to 36, solid citizen, genuinely nice, Jewish, good-looking. Note/photo. 3688 ✉

Nice Jewish Guy—26, self-employed, 5'11", 180 lbs. Looks have never been my problem; spending time being selective; four years in a non-Jewish relationship; not knowing where to find Jewish girls can be a problem. I'm looking to put my friends on the side and find down-to-earth, nice-looking, fit Jewish girl, 24-27, with a big heart. Photo; I will reciprocate. Take a chance, like me, for the first time... You never know. 3736 ✉

Lovely, Lanky, Sexy And Fun—Spirited, kind, just 51. Professional, a jogger, take photos and bike. Love the beach, the arts and to hike. You're 48-58, kind gent with integrity, a good soul, financially sound and serious about relationships. 3680 ✉☎

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Handsome Professional—Successful, divorced executive in his 40s seeks pretty, passionate, playful, perfect female for summer action and maybe more. Possibilities include Hamptons, tennis, golf, CT weekends, romantic dinners, cuddling, theater and spontaneous good times. Recently moved to New York. Photo and note, please. 3723 ✉

Westchester/NYC Lawyer—Attractive guy, a young 39, 5'6", 150, casual smoker, seeks an attractive woman under 36, emotionally genuine and feminine, who believes in true romance. 3644 ✉

Cute, Sexy, Bright—Young lady, late 20s, upbeat, outgoing and energetic, seeks a smart, funny guy under 40, who is fun to go out with and eventually nice to come home to. Note/photo/phone. 3735 ✉

Adventurous MD—Handsome, Catholic, white, seeks pretty, slim or athletic, nonsmoking woman, 26-38. Please send note and recent photo. 3728 ✉

Very Handsome Divorced Male—40 plus, educated, successful entrepreneur. Favorites things include skiing, tennis, jogging, NY art museums...most of all, laughing and hanging out with a best friend. Photo/note. 3650 ✉

Glittering Green Eyes—Sparkling smile, long blond hair, 5'3", youthful 40s, good-looking, Jewish, educated professional, warm, caring, humorous. Seek male counterpart, late 40s-50s, for everlasting hugs and kisses. Note/photo please. 3659 ✉

Very Pretty Italian Female—35, seeks great man. Bio and photo a must. 3683✉

Beautiful Asian Princess—21-35, is wanted. I am 42, white, teacher and gentleman. Photo/phone to: 3673 ✉

Looking For Soul Mate—Attractive, bright, classy, vibrant, warm, independent widow seeks affectionate, caring, educated, successful, generous man, 50-68, to enjoy life, possible marriage. 3660 ✉

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Incurable Romantic—Handsome, intelligent, nonreligious Jewish guy, warm, witty, sensitive, fit, fun-loving, focused, retail exec, 35, 5'10" - loves conversation, cooking, dining, films, the Stones, Dylan, Yankees, the Times. Seeks petite, affectionate female, 25-32, to spend the rest of my life with. Photo please. 3652✉☎

Sweet, Petite—Pretty, slim, 29, seeks witty, warm, fit, honest guy to love. Photo. 3667 ✉

Promising Match—Pretty, petite, Ivy-educated Manhattanite professional, who loves outdoor sports and the arts of NYC, seeks successful professional Manhattanite male for promising future. Photo required. 3671 ✉ ☎

Iridescent, High-Energy—Petite, professional, 31-year-old white female with a passion for books, movies, dancing and keeping in shape, seeks emotionally unencumbered male counterpart (32-38). Nonsmoker. 3694 ✉

Former Ford Model—Beautiful psychologist, thin, Jewish, jogger, 54, seeks successful best friend and lover. 3737 ✉ ☎

Handsome, Elegant, Kind, Secure—Seeks slender, educated lady, 50s. Dance, theater, travel... Photo/note. 3676 ✉

Single White Male—40, looking for beautiful, intelligent, fun, open-minded, exciting woman, 25-32. Photo. 3731 ✉

Exciting, Beautiful And Smart—Late-40s woman, former model, now PhD professional, mom of two teenagers, seeks exceptional male for fun, romance, more? Nonsmoker. Photo. 3699 ✉ ☎

It Could Happen!—You come visit me in Toronto. An ex-New Yorker, retired health professional, 54, Italian ancestors, trim, slim, distinguished good looks, slightly disabled (cane), seeks intelligent woman with a good heart, 40 or 50-something, who likes massage and sushi. Don't distract me by sending your photo. 3663✉

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Does Anybody Get It?—This 38-year-old male, divorced (no kids), is tired of form over substance, image over reality. If form is important, here's me: successful JD/MBA, 6'2", fit, handsome. But you should reply if what's inside matters. I am sincere, kind, caring, down-to-earth, family-oriented. I'll try anything and I love to explore. Seeking woman - nonsmoker, 28-40, to ski, swim, travel and scheme, laugh at my jokes, share secrets, be my best friend and lover. Note/photo. 3693 ✉

Nice-Looking Corporate Exec—Manhattanite, 5'10", mid 40s, fit and athletic (tennis/skiing), seeks slender and very lovely woman for permanent relationship. Photo/note (no response without clear photo). 3655 ✉

Summer Fun—Very successful professional, handsome and athletic, seeks pretty, outgoing Christian female, 27-34, to share dreams, travel and long walks on the beach; will exchange. 3722 ✉

Stunning, Exotic Female—In 20s, former cover girl - now an investor, in search of soul mate who is an exceptionally successful, handsome white male. Photo a must; will exchange. 3702 ✉

Let's Spring Into Action—After a day of tennis, hiking, biking or sailing, we can kick back and talk about the meaning of life. I am a 44-year-old, tall, attractive, successful, divorced man looking for an active person to travel through life with. Photo appreciated; will reciprocate. 3654✉

GQ Doc—45, seeks sweet, smart, sexy soul mate. 3583 ✉ ☎

Gay White Male—50, average looks, pleasant personality, with garden - seeks older gay white male with sunny balcony, to share plants. 3704 ✉

Tall Blond Bombshell—25, looks Nordic, Jewish, blue eyes, gym-trim body. College grad, likes all fun things, finer things. Wants a real attractive "mensch", to 32, who I'd be proud to bring home to introduce. Note/photo. 3687 ✉

Upbeat, Upscale Uptown Girl—Beautiful, tall, slender Jewish Manhattanite, 50ish, secure, sophisticated yet easygoing, warm and shy. Love golf, theater, fine dining, movies, laughter. Seeking successful, tall (over 5'10"), athletic male counterpart equally comfortable in tie or jeans. Note/photo. 3681 ✉

Gay Manhattan/East Hampton—Woman - creative, educated, pretty, slim, successful - seeks same, 45-50. Photo, please. 3665 ✉

Rare Find—Striking, smart, sensuous exec, 35, exotic roots - NY born, seeks cultured, secure, fit semi-hunk. 3714✉☎

Earthy Female—Will exchange a gourmet home-cooked dinner for a 4-star meal and scintillating conversation with a bearded, balding, brilliant bachelor, 50-75. 3686✉☎

Attractive, Compassionate, Cultured—Professional woman with intellectual vitality, seeks compatible man, mid 50s to 60s. 3698 ✉

Cool Nordic Looks/Warm Jewish Heart—Ivy banker. Literate, lovely, loving. Likes music, theater, arts, good conversation. Seeks 50s gentleman with substance and style. Photo, please. 3691 ✉

Successful, Dynamic, Boyish—Handsome executive seeks exciting, bright, very pretty, trim, single white female. Objective: love and laughter. Photo a must. 3695 ✉ ☎

Travel, The Arts, The Outdoors—Are three of my passions. Others include cooking, dancing and good friends. Pretty, petite, down-to-earth, adventurous, single white female with beautiful smile - seeks athletic, intelligent, well-rounded single male, 35-45. NY/NJ. Photo/note. 3729✉

Okay, I'm Ready—Attractive, athletic, petite, professional, sensitive, fun-loving, Jewish LI widow seeks man, 45-58, who's kind, intelligent, introspective, financially independent, good sense of humor and fit. Photo appreciated. 3718 ✉ ☎

Beautiful Model—30, slender, exotic, lawyer, exceptional figure, runs, swims, tennis, chess, lovely personality. Seeking lively, accomplished CEO/lawyer/photographer/etc., for travel and fun. Any age/hue. 3712 ✉

Sometimes Miracles Happen!—Mid 60s professional gal seeks a really good guy. New beginnings? 3682 ✉

Seeking A Petite, Attractive Woman—40-50, for relationship. I am a generous, considerate, broad-minded, interesting and successful Caucasian with a wide range of interests, who is willing to offer the best of life's pleasures to the right woman. Picture and letter important. 3645✉

The Real Thing—42, Jewish, successful and finally ready - 6'1", athletic, good-looking (no lie), extremely romantic, genuine and communicative. Seek elegant yet unpretentious woman for skiing, the beach, weekend getaways and sharing life's wonders. Surprising pleasantries may await you! Photo/phone. 3697 ✉

Cute, Petite, Single Jewish Female—Very attractive and intelligent, warm, emotionally and financially secure, Ivy educated, with Master's, 39 (looks 29), loves film, theater, classical music, other arts, urban exploring, humor, discussing ideas and more. Seeks warmhearted, secure soul mate for friendship, love, marriage, possibly family. 3705 ✉ ☎

Pianist/Author—Loves karate, the beach and laughing. Seeks female, 20s-30s, for romance. Note/photo/phone. 3669 ✉ ☎

Multimillionaire—Divorced white male, 38, seeks open-minded, uninhibited woman, 18-35, for long-term relationship possibly leading to marriage. I am 5'10", 170, physically fit and attractive (did a little modeling in college to make money). I'm a nice guy, very caring, affectionate and lots of fun. 3666 ✉ ☎

Attractive, Intelligent—Fit brunette, 34, into the arts, looking for that special man to share life's passions; nonsmoker, health conscious, 30-40. Note/photo. 3658 ✉

Soulful, Fun-Loving Woman—41, very attractive, intelligent, sincere - into music, antiques, books and scuba - seeks 6'-plus white male, 40-49, with similar qualities and interests. Photo NYC/CT. 3649 ✉

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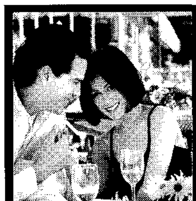

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MARY ANN MADDEN #912

NEW YORK MAGAZINE COMPETITION

epoxymoron—nonstick glue.

retailiate—to open a drugstore next to a drugstore.

assessinate—to murder a valuable donkey.

Above, foolish neology. Competitors are invited to invent and define one goofy word.

Results of Competition 909, in which you were asked for original cartoon ideas:

Report: I was talking to the duck. About the most popular subjects: *Titanic.* DiCaprio. Viagra. (Separate stories.) Starr Wars. Buddy and Socks. Clonial Williamsburg—you know, sheep. Why are sheep funny? I suppose, once defined (not to mention duplicated), nothing is funny. Even sheep. Never mind. Thanks for these. Love your hat, don't forget about Thurber.

First Prizes of two-year subscriptions to *New York* to:

Bearded literary type at a bar coming on to an editorial-looking young woman. "My wife doesn't understand my writing."
Mark S. Greenberg, Bronx, N.Y.

Man sitting at a bar with an attractive young woman. He says: "My wife's best friend doesn't understand me."
Jim Weis, Atlanta, Ga.

Exterior, New York townhouse. Plaque reads MANHATTAN BED & BREAKFAST. Man greeting couple at door: "There's your bed. That's your breakfast. I'm outta here."
Larry Laiken, N.Y.C.

Runner-up Prizes of one-year subscriptions to *New York* to:

A teenage boy sits outside the principal's office. A man in a suit leans out of the office doorway and says "We've got him down to two detentions and a blackboard cleaning. I say we take it."
David Rozenson, Newton, Mass.

A squirrel is eating out of a bird feeder with a bib and spoon. One watcher says to another, "This one annoys the hell out of me."
Mary Olson, Springfield, Va.

In a barn, a horse wearing pajamas wakes up to find, lying next to him in a bed of straw, the severed head of a man.
Joseph Lannon, San Jose, Calif.

And Honorable Mention to:

Noah's ark during the flood. Animals observe as Noah stands at bow, holding his wife à la DiCaprio and Winslet in *Titanic.*
Sam Glantzow, Tulare, S.D.

A minivan filled with commuters is going through the Lincoln Tunnel. Passengers have hands over ears and look pained. Caption: Car Pool Tunnel Syndrome.
Anne Donahue Falco, Matawan, N.J.

Panhandler standing on street holding sign: PLEASE GIVE ME MONEY. DON'T MAKE ME BEG.
Edmund Conti, Summit, N.J.

Woman at gravesite. "I'm moving to Australia, so this is good-bye, John."
Kenneth Kovalier, Poughkeepsie, N.Y.

Woman on phone to husband: "Helen is picking a play, dear. Do you want to be dazzled, seared, sizzled, or shattered?"
Jim Czajka, N.Y.C.

Two forty-niners staking their claims. One says: "You take the high lode, and I'll take the low lode."
Scott Porter, Madison, N.J.

Sign outside a prison: PROSECUTORS WILL BE VIOLATED.
David Phethean, Pleasantville N.Y.
similarly: David Felmet, Dayton, Ohio

One of many bacteria is holding a phone. Another bacterium says, "Ignore him, he's just showing off his new cell phone."
Stephen Dudzik, Silver Spring, Md.

Prisoner seen behind jail bars talking on phone with cord stretching to wall phone base. He says, "Let me give you my cell-phone number."
Louis B. Raffel, Northbrook, Ill.

A personal computer with an FDA-style ingredients label: "Silicon, copper, platinum, manganese, natural and artificial intelligence."
Bruce Darrow, N.Y.C.

Hospital hallway. Sign outside ornate, forbidding door: PATIENTS WHO DID NOT WEAR CLEAN UNDERWEAR AT TIME OF ACCIDENT
Andrew Milner, address unknown

Doctor to patient: "I'm afraid your hypochondria is getting worse. I'm going to have to put you on a stronger placebo."
John Koch, Madison, Wisc.

Monkey at typewriter. Paper shows many lines of letters, no words. Last line shows "To be or not to . . ." Monkey throws hands in air, says to another monkey, "I give up."
Elaine Stallworth, New Port Richey, Fla.

Seedy panhandler stands on street corner. He wears a sign around his neck that says: CURRENTLY IN A STATE OF FLUX.
A. Shulman, Sarasota, Fla.

Two matrons at a cocktail party observing a portly, middle-aged male in lively conversation with an attractive and underdressed young thing. One woman to the other: "I once assured him that he's as young as he feels. That was a mistake."
C. Olds, Freeport, Me.

A strip mall, with one shop completely missing. Man carrying suit: "Where in the heck is that Invisible Mending Shop?"
Frank S. Stein, Kokomo, Ind.

Storefront bears the name Marquis de Sade S&M Emporium. A sign in lower window reads FEEL FREE TO BRUISE.
Beverly Schenker, N.Y.C.

Waiter taking an order in an elegant restaurant: "Would you like fries with that?"
John Foshee, Austin, Tex.

Rabbit in haberdashery, holding sports jacket, to clerk: "Do you have it with a center vent?"
L. Soth, Northfield, Minn.

Scene: Grandmotherly ladies seated around a restaurant table, being addressed by the waiter: "Is anything all right?"
David I. Warren, Chagrin Falls, Ohio

Two fire-breathing dragons looking at photos. One says, "Something's wrong with that camera—every one of these has brown-eye."
Jean Sorensen, Herndon, Va.

A masked robber carrying a bag of loot is leaving a museum. Guard: "Frieze."
Earle Field Maricle, St. Louis, Mo.

Classroom full of geese. The teacher is standing in front of a blackboard with large V's written on it. Caption: Learning the goose alphabet.
Bobby Sorensen, Herndon, Va.

An angular cat is standing in a line of people before an AUDITIONS TODAY sign under the Broadway marquee of *Cats*: "This is the kind of show that can get you typecast."
Mildred Alpern, N.Y.C.

Two parents watching their daughter entering a convent: "Look at the bright side, Lois. We're not losing a daughter, we're gaining a nun."
Ira David Sternberg, Las Vegas, Nev.

Outside a movie theatre with TITANIC on the marquee. Line of waiting theatergoers all wearing life rings around their necks.
Joel Jacobs, Wantagh, N.Y.

Rules: Postcards, please, typed if possible. **ONE ENTRY ONLY** to Competition Number 912, *New York* Magazine, 444 Madison Ave., New York, NY 10022-6999. E-mail to 104700.2563@compuserve.com, **WITH STREET ADDRESS.** Entries must be received by May 29. Editor's decisions are final, and all entries become property of *New York.* Results and winners' names will appear in the June 22 issue.

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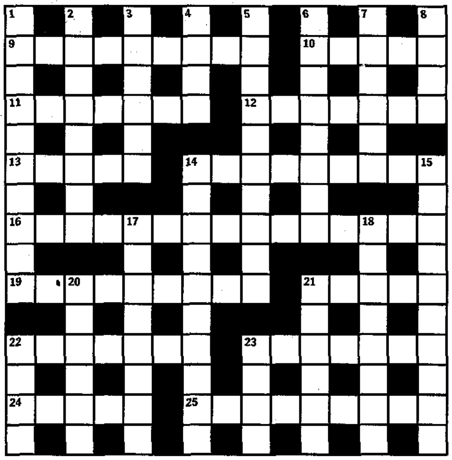
The 'Guardian' Crossword

ACROSS
9 Lab in, Tory out suits him. (4,5)
10 Poet with this flowery thing would become a poor poet. (5)
11 There's nothing strange in jovial greeting. (4,3)
12 High vehicle overturned when contacting tree. (7)
13 Injury follows cold seductiveness. (5)
14 Passing rain's unfortunately penetrating marquee? (9)
16 Land rent here's so ridiculous for emergency accommodation. (8,7)
19 Star's most outstanding moment? (9)
21 Histrionics when adult goes after tot. (5)
22 Girl finds means to get over harassment finally. (7)
23 Choral turn from the man—drinks must be knocked back first. (7)
24 Statement of dogma from left-winger in company. (5)
25 At university article by European is a bit crazy. (2,3,4)



DOWN
1 Carriage found in street (era before train). (10)
2 Improper casualty admission may be heading thus. (8)
3 I remain with maiden in the same place. (6)
4 Curving thoroughfare allowing very little in. (4)
5 Shrill sound on latest ramshackle radio receiver. (7,3)
6 Thrash young creature on seat naughtily. (8)
7 Band's tour in Home Counties. (6)
8 Steep bank to be invaded by artillery. (4)
14 However, ticket spiv planned carefully. (7-3)
15 Put at risk, you may see death enter possibly. (10)
17 System of beliefs, liberal one, in particular area. (8)
18 Snake eggs to be eaten by number may be left in saucer. (8)
20 Leg covering that makes one walk with hesitation? (6)
21 Gabled window seen in Hertford or Merton? (6)
22 Male makes a bit of money in America. (4)
23 Biblical person speaks biblically for audience. (4)

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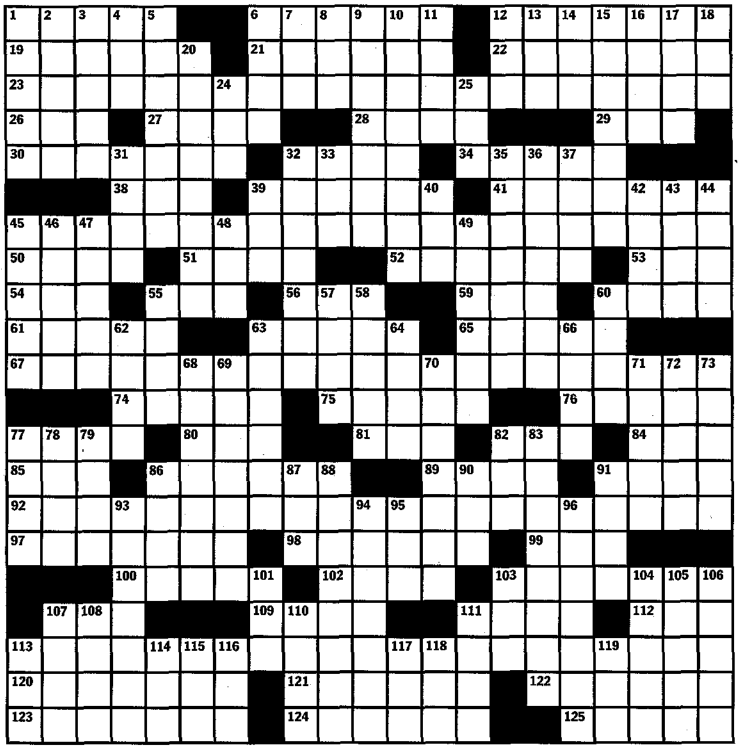
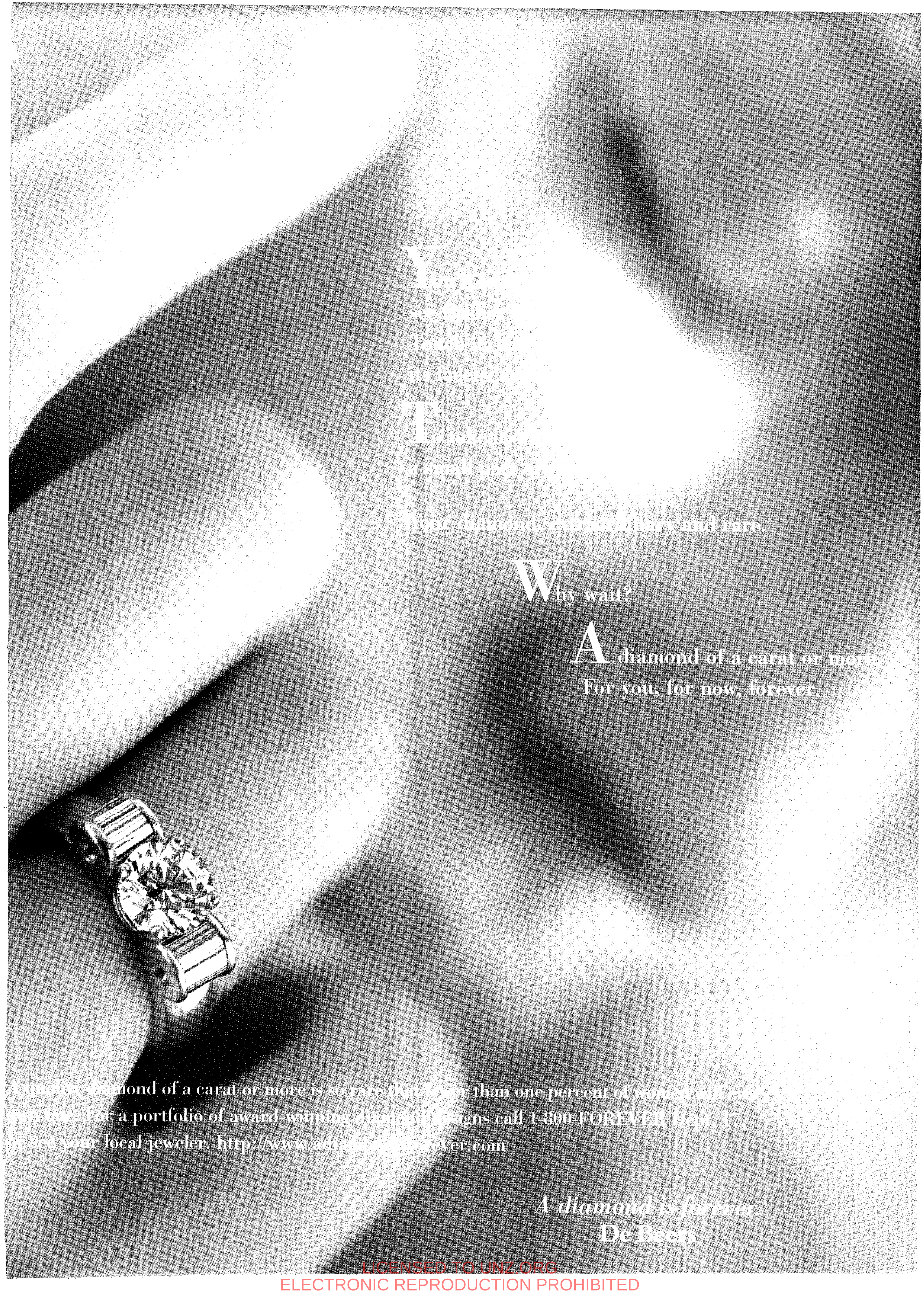
'The Dumb Politician': 'Cue' Crossword • By Maura B. Jacobson

ACROSS
1 Latino version of disco
6 Be a dilettante
12 Library habitués
19 Fishes with a net
21 Where the ark parked
22 Weapon-storage facility
23 The dumb politician wanted to ——
26 L.A.-to-N.Y. flight path
27 Daily delivery
28 "—— It Romantic?"
29 G.I. tags
30 Clobbers
32 By chance: Lat.
34 Inscribed pillar
38 Try for a total
39 Really tired out
41 Unity
45 The dumb politician planted a bush to have a ——
50 Colored area of the eye
51 Like fireplace logs
52 Wimbledon winner Edberg
53 Louis Quatorze, e.g.
54 Informal turndown
55 Self-effacing
56 Nile viper
59 Gaelic sea god
60 Stooped
61 Clear the winter windshield
63 Spry
65 Not illicit
67 The dumb politician tried to ——
74 Cubic meter
75 One of the Lees
76 Follow the tracks of
77 City founded by Akbar
80 Pep
81 Anthro., for example
82 Hairstyles
84 Oöcytes
85 Looby—— (children's game)
86 Neatens, with "up"
89 Pile
91 Arabian sultanate
92 The dumb politician climbed Mount Everest to ——
97 Kleenex products
98 Teapot projections
99 Heyerdahl's first papyrus boat
100 Lab work-ups
102 Hence
103 Pertaining to Easter
107 It's a sheep remark
109 Affectations
111 Liver delicacy
112 Before Simbel or Dhabi
113 The dumb politician bought "Good Housekeeping" ——
120 Honeybunch
121 See 48-Down
122 Veal serving
123 Rustic fellow
124 On "Jeopardy!" it's a question
125 Sticky

DOWN
1 Scatter about
2 Amphitheater
3 Place for a boutonniere
4 Scand. land
5 With ice cream
6 Willy Wonka's creator
7 "—— you kidding?"
8 French cotillion
9 Cooks, in a way
10 Plaintiffs' cases
11 Rival of Harrow
12 Tattered remnant
13 What it is human to do, to Pope
14 —— matter of fact
15 Nonconforming
16 Camelot lady
17 Hamelin's scourge
18 Stallone's nickname
20 Slipshod
24 "—— folly to be wise"
25 Knox and Dix: abbr.
31 Drops behind
32 Mint's function
33 Dancer Reinking
35 Chewy candies
36 Increase the size
37 Without fat
39 Nursery-rhyme Margery
40 Future louse
42 Republic of Ireland
43 Part of a.s.a.p.
44 Fit of pique
45 Caste member
46 Hurons' relatives
47 Civil War song of the South
48 "Honor Thy Father" author, with 121-Across
49 Bly or Melba
55 Cult
57 Warms the bench
58 Goes kerplunk
60 Indistinct image
62 Juan's house
63 Hemoglobin deficiency
64 Viking name
66 Matinee times: abbr.
68 Brings back to Broadway
69 Most needful of rain
70 Emperor of Japan
71 Wynonna Judd's mother
72 Kind of sofa
73 Colloquial lingo
77 Scads
78 Mongolian desert
79 Perot of politics
82 Aswan structure
83 Like a Met production
86 Partner of tried
87 Double curve
88 Clark Kent's alter ego
90 UFO passengers
91 Of the ear
93 Landed properties
94 Tidbits
95 Vessel for shaving
96 Slacks off
101 Dejected
103 Biggest ocean: abbr.
104 Schleps
105 As red as ——
106 Zestful
107 Riddick of the ring
108 On a cruise
110 Minuscule quantity
111 Docking site
113 Recipe amt.
114 Actress Hagen
115 Kipling's Gunga
116 "The best is —— to come"
117 Use a Singer
118 Between Mao and tung
119 Depot, for short



Solutions to last week's puzzles appear on page 93.

Y[illegible]
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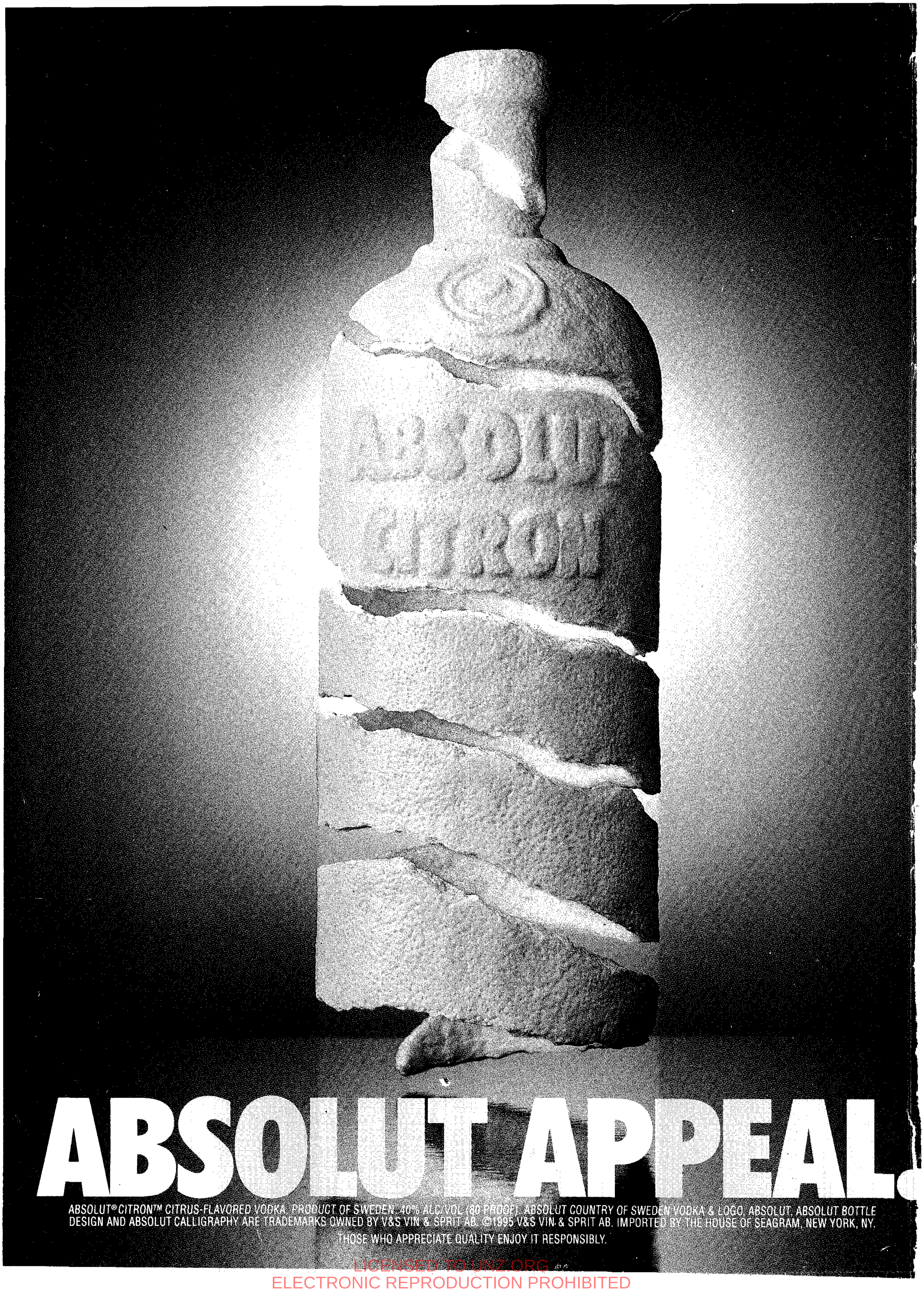

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